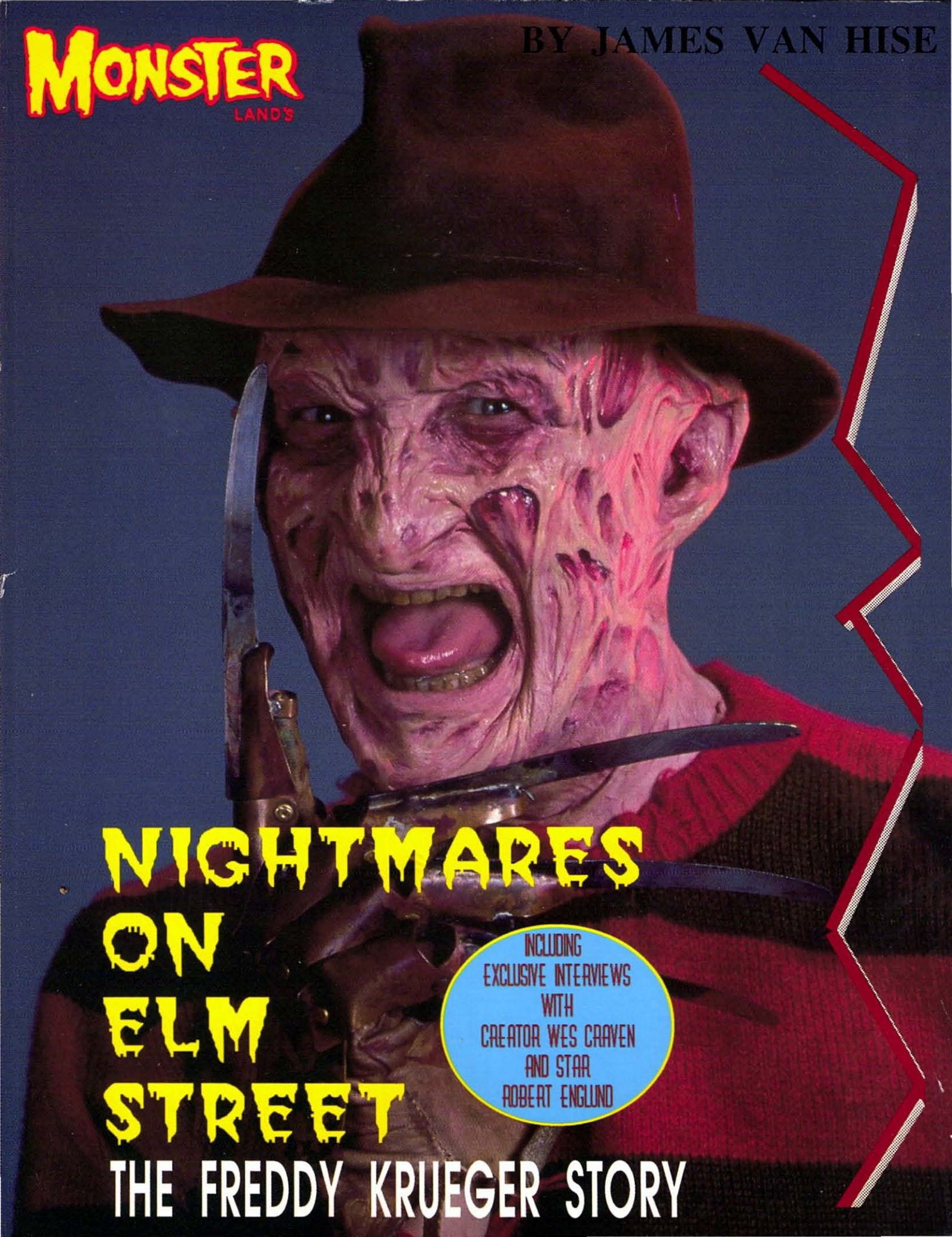
MONSTER LAND'S

BY JAMES VAN HISE



NIGHTMARES ON ELM STREET

INCLUDING EXCLUSIVE INTERVIEWS WITH CREATOR WES CRAVEN AND STAR ROBERT ENGLUND

THE FREDDY KRUEGER STORY

NIGHTMARES ON ELM STREET

INCLUDING EXCLUSIVE INTERVIEWS WITH CREATOR WES CRAVEN AND STAR ROBERT ENGLUND

THE FREDDY KRUEGER STORY

BY JAMES VAN HISE

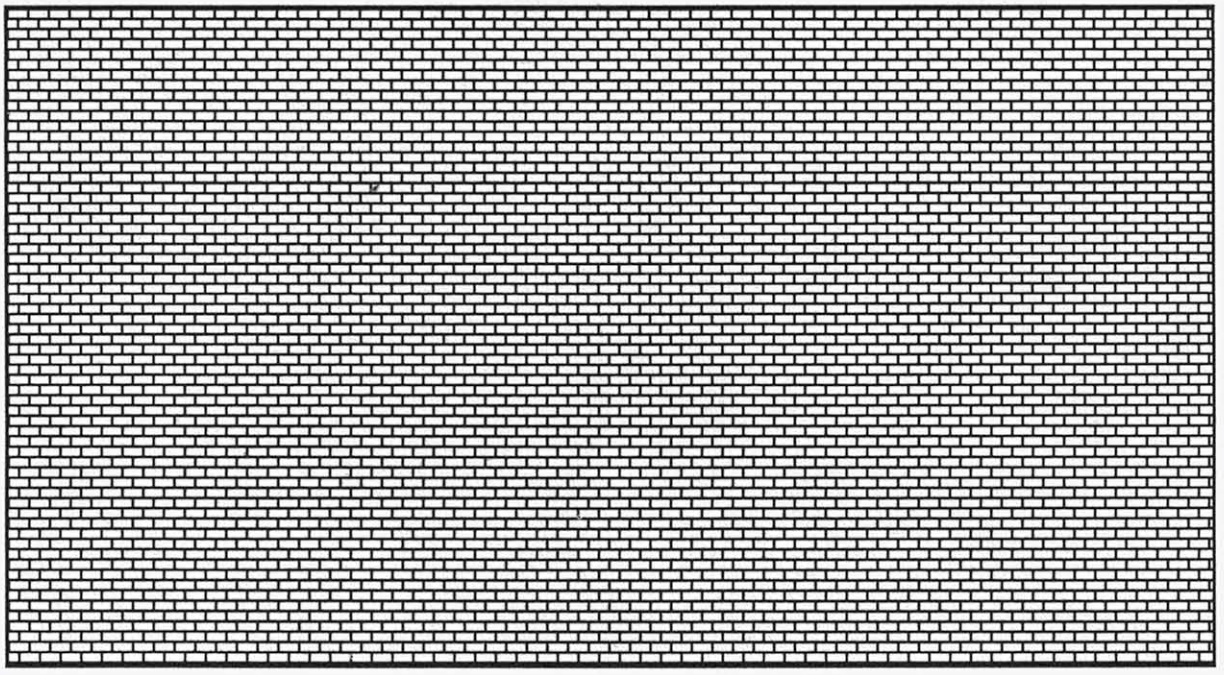
Monsterland's Nightmares on Elm Street: The Freddy Krueger Story is published by Pop Cult, Inc. All rights reserved...reproduction by any means is strictly prohibited without prior written permission. All photos are copyright (c) 1988 New Line Cinema, Inc. and used only for illustrative purpose in this reference work. All other material and design copyright (c) 1988 Pop Cult, Inc. All correspondence: 5715 N. Balsam, Las Vegas, NV 89130.

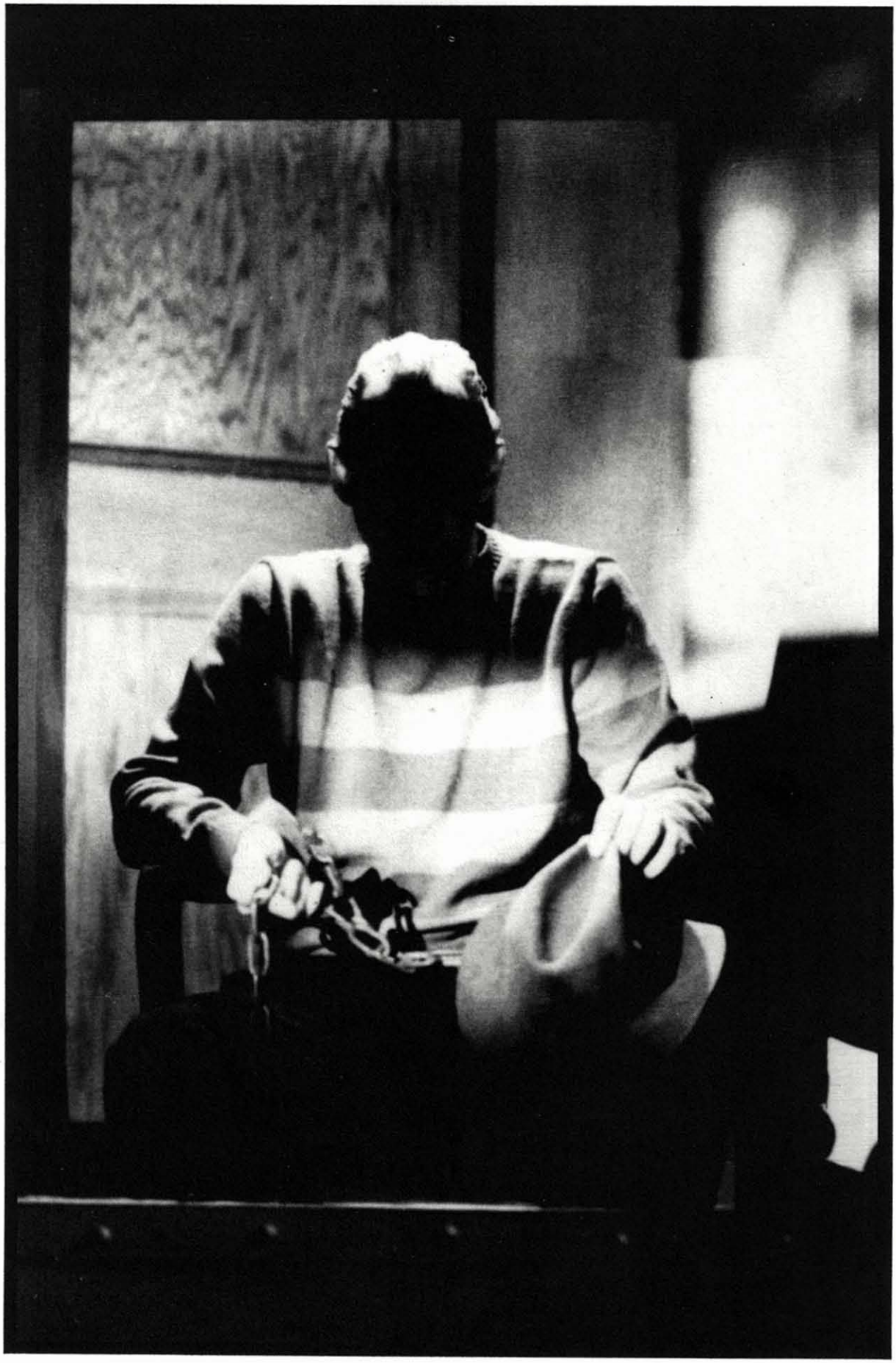
Designed and Edited by Hal Schuster



THE INSIDES

INTRODUCTION	8
FIRST NIGHTMARE	10
SECOND NIGHTMARE	26
THIRD NIGHTMARE	36
FOURTH NIGHTMARE	48
FREDDY'S NIGHTMARES	66
FREDDY	72
APPENDIX: THE CREDITS	87





INTRODUCTION TO THE NIGHTMARES....

It's been less than five years since Wes Craven's **A Nightmare On Elm Street** was first released and what was considered to be just a one-shot story has spawned three sequels (with another in the works) and a weekly, syndicated television series. Craven certainly never expected this film to generate sequels; only one of his films had even spawned a sequel before. And that sequel had trouble even getting released to theaters once it was finally made. But this was a story that Wes Craven had worked on for some time while it made the rounds of the studios where it was proverbially rejected by most everyone. Not even Craven expected it to touch such a responsive chord in the audience that they would want to see more.

Going back and examining the first film, we see that while Freddy appears throughout the film, his face is often barely seen and the burn makeup used there does not seem as vivid and explicit as what we saw beginning with the first sequel. While the first film certainly offers explicit horror, Freddy's features are not seen in glaring closeup but rather shown as though to see too much would be too horrible. That remains the scariest of the series thus far.

What no one expected is that people would want to see more of Freddy. When the low budget **A Nightmare On Elm Street** grossed thirty million dollars for New Line Cinema, a sequel became inevitable. By the time **A Nightmare On Elm Street Part 2: Freddy's Revenge** was released, word of mouth of Freddy had spread. Plus the first film had been released on home video, increasing the audience for a sequel even more. This is why the sequel grossed even more than the first film. More people knew what it was as soon as it came out. Each film has continued to do *better* than the one before it until now the features alone have grossed $140 million and toys and merchandise of every kind has been licensed featuring Freddy's likeness - a scary thought in itself!

Some have attacked the series because people come back to see Freddy even though he's the spirit of a child killer, and some insist a child molester as well. But upon examining all four films one finds that no one at any time claims the children were molested before they were killed. While this can hardly be viewed as a comforting thought in any sense, it narrows the focus on the character so that we see that he's out to murder the innocent. He gets off on killing, not rape. Had any reference to him being a child molester been made at any time in the first film, New Line would have been hard pressed making light of Freddy's popularity among children. By removing that unsavory spectre from his character, he becomes just another monster, albeit the most original seen in the last thirty years. While that originality seems to be wearing thin and becoming a bit anemic in **Nightmare 4,** there is still a lot which can be done with the character - certainly more than the TV series is finding for him to do.

What separates Freddy from Jason (of the **Friday the 13th** film series) and Michael Meyers (of the **Halloween** series) is that Freddy is not just a heavy breather who kills teenagers. He's pushed the slasher genre into a realm where things become surreal and more imagination is called on to tell his stories. He's become a boogey man who is fascinating without having to rack up a body count to get attention, but that doesn't stop him from going ahead and doing so anyway.

At one point there were discussions with Paramount about teaming Freddy with Jason (about the time that **Nightmare 2** was released), but Paramount wasn't sure that Freddy was popular enough. Now with the series with Jason seeming as though it has all but breathed its last, you probably couldn't get New Line to team Freddy up with anyone on a bet. He's a star on his own, and one capable of being spun off in directions far more interesting than just as the great screen slasher of the Eighties.

— James Van Hise



FIRST NIGHTMARE

Wes Craven had several films and a good reputation as a filmmaker behind him when he made **A Nightmare on Elm Street.** It had taken him years to get it made. The surrealistic nature of the dream killer Freddy Krueger made it a difficult film to pigeonhole...at least in the minds of many producers.

We see Freddy Krueger from behind as he picks through some trash until he finds what he's looking for—a knife. He picks it up and takes it to a workbench where he welds and reshapes it along with others to create the finger-knives for a glove.

A teenage girl, Tina Gray, is walking and then running down a long, dimly lit corridor. Water drips from the ceiling and there are puddles on the floor. She's obviously afraid of something.

A lamb walks across the end of the corridor and evil laughter can be heard seeming to come from everywhere at once. She runs again, trying to escape.

She is being watched by someone whose face is only partially glimpsed. Whoever is stalking her has flesh which appears to be red and raw.

Tina climbs up metal catwalks and moves in and out between pipes which vent steam as though this is some sort of huge boiler room. She wanders aimlessly amid the wet dimness and the drifting steam.

A glove with finger-knives on it scrapes along a pipe, squeaking like chalk on a blackboard. Suddenly Krueger slashes his way through an old sheet and appears menacingly in front of Tina. She screams and runs but is cornered. She screams again and hears the crying of sheep.

Freddy appears behind her, grabbing her threateningly. Tina screams and sits up in bed. It was all a dream, but was it just a dream?

Tina's mother comes in and tells her that if she can't stop that kind of dreaming she's going to have to cut her fingernails so that she doesn't keep scratching herself in her sleep. After her mother goes back out, Tina reaches up and takes down a crucifix which hangs over her bed and holds on to it as she lies back down. While lying in bed, she remembers an old nursery rhyme.

"One, two, Fred's coming for you.
Three, four, better lock your door.
Five, six, grab your crucifix.
Seven, eight gotta' stay up late.
Nine, ten, never sleep again."

The next day Tina is walking with Nancy Thompson and Glen Lantz on her way to school. She starts to tell them about her dream and how horrible it was. Nancy mentions that she had a bad dream the night before, too. Glan says to just tell yourself it's a bad dream while you're having it and you'll wake right up.

Tina wonders if the bad dreams mean they're going to have a big earthquake and the nightmares are premonitions.

Rod Lane comes up and makes some suggestive remarks to Tina, but she's not in the mood to hear it and gets angry. Rod walks off while Tina, Nancy and Glen go into school.

When Tina's mother leaves to be out of town for two days with a boyfriend, the teenager can't stand the thought of staying home alone, so Nancy and Glen agree to stay overnight with her. Glen calls his mother and convinces her that he's staying with a friend out by the airport.

That night, Tina is talking with Nancy and Glen and remarks that all day long she's been remembering that guy's weird face and hearing those fingernails. Nancy suddenly remembers that in her nightmare there was a guy in a dirty red and green sweater who scraped his fingernails along things and they made a horrible sound.

Tina thinks she hears something outside and all three of them go out to check. Someone jumps on Glen but it's just Rod who was playing a practical joke. He had a three-pronged garden tool with him which he tosses aside. Rod and Tina make up and go on inside. Glen wants to cuddle up with Nancy but she says that they're there for Tina, not for themselves.

Rod and Tina retire to her mother's room and go to it hot and heavy. Glen is very frustrated listening to the two lovers having so much loud fun. When Rod and Tina finish they fall asleep.

Nancy is sleeping in Tina's room and the crucifix there suddenly falls off the wall.

Tina hears something, like a cracking. She sits up and goes to the window. Small stones are being thrown against it. She hears a voice say, "Tina," in a loud, harsh whisper, if that's possible. More stones are thrown against the window, cracking it. "Who do you think you are?" Tina demands.

In the wall over the bed where Nancy is sleeping, something moves along the inside of the wall as though the wallboard were suddenly elastic, but then withdraws. Nancy wakes up and hangs the crucifix back on the wall, which is obviously very solid.

Tina turns on the outside light and goes outside and goes out the back door. She hears that same voice calling, "Tina." A garbage can lid rolls down the alley towards her. She turns and sees a figure some yards away. It's wearing a floppy hat and its arms are reaching out to the sides impossibly long, the finger-knives on his hand scraping along the fence. He's laughing and holds the hand wearing the finger-knives up to his face and says, "This is God." Then he begins chasing her.

Tina runs, but he keeps appearing in front of her at every turn. Jumping out from a tree behind her he says, "Tina, watch this," and he cuts off two of his own fingers.

She screams and runs back to the house. Fred catches up to her and she attacks him, clawing at his face which comes off to reveal a raw, wet skull beneath the skin. Tina screams.

Rod wakes up and sees Tina struggling under the blanket and hears her calling out, "Rod, help me!" Rod yanks the blanket away but she appears to be struggling alone. Suddenly a slash mark appears on her chest. Then another. She's lifted into the air by an invisible presence and spun around, knocking Rod into a corner, dazed. Then Tina is dragged, struggling, up the wall to the ceiling.

Nancy wakes up at hearing the screams and runs into the hall where she meets Glen who's also been awakened. They pound on the door, trying to get into the bedroom where Tina and Rod are. They keep hearing Tina's screams. Rod is screaming at what he can't see that he's going to kill them. Tina is on the ceiling being slashed over and over until finally she falls to the floor in a heap. There is blood everywhere in the room.

Finally Nancy and Glen burst in to find Tina dead, blood on the bed and walls and Rod standing by the window saying that he didn't do it. Rod panics, climbs out the window and escapes.

At the police station, Nancy and Glen are being questioned. Nancy's mother, Marge, is there when Donald Thompson, Nancy's father, walks in. It's clear that Nancy's parents are divorced and Don is hopping mad to learn that his daughter was found at the scene of a grisly murder.

Nancy claims that she doesn't believe that Rod killed Tina; that it was something else. She tells them that she was at Tina's because the girl had been terrified by a dream and believed that someone wanted to kill her.

The next morning, Nancy wants to go to school because she can't stand the thought of just sitting around the house thinking about what happened. She wants to go to school or she'll go crazy. While walking to school, Nancy notices that someone is watching her. When she looks back the man is gone.

Suddenly someone grabs her and yanks her into the bushes. It's Rod Lane, who is nearly hysterical and keeps insisting that he didn't kill Tina. That someone else was there but he couldn't see him.

The police surround them and grab Rod. They'd been following Nancy in the hope that Rod would contact her. Nancy is furious with her father for using her like that. She stalks off without saying anything more to him.

In school, Nancy is sitting in the back of a class and falls asleep. She sees the image of Tina in a body bag, which seems to vanish and just leave a pool of blood behind. Nancy gets up and walks out into the hall where she sees the body bag being dragged around a corner. It is leaving a wide trail of blood behind which Nancy follows. She runs around the the corner and runs into a girl wearing a red and green sweater and knocks her down. Nancy apologizes and as she continues trying to follow Tina, the hall guard speaks in Fred's voice saying, "Hey, Nancy, no running in the hallway."

Nancy follows the trail of blood downstairs into the boiler room. She keeps trying to find Tina.

Fred is watching her. He steps out of the shadows. Nancy asks him who he is. In response, Fred slashes himself across the chest and green goop oozes from the wound.

Nancy runs. Fred follows slowly, scraping his knives along the pipes.

"It's only a dream!" she screams.

"Come to Freddy," he replies.

Nancy touches a steam pipe and burns herself. She screams in pain and wakes up screaming in the classroom. Everyone is staring at her so Nancy grabs her books and leaves, totally unnerved by what has happened.

Outside in front of the school, she begins crying and notices the burn mark on her arm. She decides to go to the jail to visit Rod and talk to him about what's been going on. Rod tells Nancy that he believes that someone else was there in the room with Tina. When Tina was being killed he'd thought at first it was a nightmare because he'd just had one the night before.

That night, at home, Nancy is trying to relax in the bathtub. As she's lying there, she dozes off and remembers the strange nursery rhyme. Suddenly Freddy's gloved hand reaches up from the water between her legs.

A knock at the bathroom door by Nancy's mother causes Freddy's hand to withdraw. Marge Thompson warns Nancy not to fall asleep in the bathtub or she might drawn. Nancy is annoyed at being bothered and tells her mother that she's okay.

Nancy dozes off again and is suddenly pulled underwater. She struggles as though being pulled down into a deep pool and finally manages to reach the edge of the bathtub again. Her mother had heard Nancy scream and is pounding on the door, but as she crawls out of the tub, Nancy says she's already, that she just slipped.

Opening the medicine cabinet, Nancy tales out a bottle of "Stay-Awake" pills.

She sits up in bed, watching television, then turns it off when she hears a noise at the window. She goes over and finds that Glen has climbed up to her second floor window. Seeing him there startles her at first, but Nancy lets him in. She feels very tired and looking in a mirror she remarks, "God, I look twenty years old!"

Nancy talks to Glen about the dreams she's been having and asks him if he believes they can predict what will happen. She decides to try an experiment and asks Glen to help her. She wants him to stay awake and watch her and wake her up if she starts having a nightmare because she plans to go to sleep and look for someone. She turns off the bedroom light and has him sit in a chair next to the bed.

She goes to sleep, but in her mind she has gotten up, gone downstairs and gone outside while Glen follows close behind. Nancy goes to the police station and looks through a window down into Rod's cell. She sees a door into the area open by itself and then sees Freddy walk through the bars into Rod Lane's cell.

Nancy calls out to Glen and suddenly sees Tina Gray standing nearby, but Tina just turns into a pile of worms. Then Freddy attacks her. Nancy runs for home, gets inside and runs up the stairs, but Fred breaks in the door. She gets into her bedroom and locks the door, then walks over to the mirror and starts telling herself that it's just a dream. It isn't real. Fred crashes out of the mirror into the room and attacks Nancy, lifting her up and throwing her down on the bed. She uses a pillow as a shield which Freddy just slashes to pieces and feathers fly all around the room.

The alarm clock goes off and Nancy is jolted awake to see that Glan had fallen asleep too as he's only just waking up from the sound of the alarm. Nancy is furious at Glen who is confused and doesn't know what the big deal is.

Nancy has Glen go with her to the jail and they insist that they be allowed to see Rod because he's in danger.

In his cell, Rod is asleep. The bedsheets move by themselves and begin to wrap themselves around Rod's neck.

Nancy and Glen finally convince Donald Thompson to let them see Rod. They go into the cellblock but have to unlock the door leading back to the cells.

Rod wakes up and tries to fight off the sheets which have wrapped themselves around his throat and are dragging him to the top of the cell, but he fails and the sheets hang him.

Nancy, Glen and the police reach the cell seconds too late. Donald Thompson cuts the boy down but Rod is already dead.

At Rod's funeral, Nancy tells her parents about the man in her dreams, and that he's the real murderer plaguing Springwood. In response, Marge takes Nancy to an institute for sleep disorders. They attach wires to her to gauge her dream patterns.

Nancy is put in a bed in a room where the lights are turned off although the doctor can observe her from outside and watch her responses on the electroencephalograph. Marge is with the doctor and he explains what the machine is recording and what can be expected even from a

nightmare. While asleep, Nancy has an intense nightmare which records much higher than anything the doctor has ever seen before. They see Nancy thrashing in bed and they rush in to wake her up.

Nancy wakes up and is hysterical. When they try to put her back to sleep, Nancy strikes out and knocks the hypodermic needle out of the nurse's hand. She refuses to let them put her back to sleep and they notice now that she has a cut on her arm, but believe that Nancy suffered it struggling with the doctor and nurse. But then she reaches under the covers and pulls out an old, floppy hat. She says that, "I brought something out from my dream. I grabbed it off his head."

At home, Nancy overhears her mother talking on the phone about what's happened. When she asks her mother where the hat is, she claims she threw it away. Nancy knows better and pulls the hat from a kitchen drawer and confronts her mother about the name that's in it. Nancy wants to know who Fred Krueger is. Marge refuses to talk about it. Nancy wonders if maybe she shouldn't just do like Marge does and forget about everything by getting good and loaded. Marge slaps her.

Finally Marge blurts out that Fred Krueger can't be coming after her because he's dead. Nancy is furious that Marge knew all along about Fred and just pretended that Nancy must be hallucinating.

Nancy goes out and sees Glen. They meet on a bridge over a small canal and they talk about dreaming. Glen tells her about a culture that believes that if you meet a monster in your dreams, you should turn your back on it and take away its strength and energy. Glen wants to know what Nancy is reading and sees that it's a book on booby-traps and anti-personnel devices.

When Nancy returns home, she finds bars on all the windows. She confronts her mother about it and Marge takes Nancy down into the cellar and explains that Fred Krueger was a child killer who murdered twenty neighborhood children. Krueger had been caught but then freed because someone didn't sign the search warrant in the right place. So the parents tracked Krueger down to the boiler room where he lived and burned him up. Marge shows Nancy the glove Fred used, which has finger-knives on it.

That night Nancy phones Glen and has him stand by the window so that she can see him. She tells Glen that she's going to try to bring Fred Krueger out of her dream and have Glen catch him. Glen doesn't believe that you can bring someone out of a dream, but Nancy thinks she can because she was able to bring his hat through. Nancy wants Glen to meet her on her porch at midnight, and warns him, "Whatever you do, don't fall asleep."

Glen lies down on his bed, listening to his headphones.

Nancy takes another Stay-Awake pill.

Glen's mother finds him asleep on the bed with the TV and his headphones on and startles him awake.

Marge tells Nancy that the nightmare is over and turns off Nancy's bedroom light and shuts the door.

Nancy gets up, gets dressed and goes to her window. She sees Glen's parents outside. They see her and begin talking about Nancy between themselves. Glen's father thinks that Nancy is a lunatic and doesn't want him seeing the girl any more.

It's ten to midnight but Nancy has to wait to leave her room because Marge is wandering the hall, drinking. Since the windows all have bars on them now, Nancy can't get out of her bedroom window any more.

Nancy tries calling Glen but her parents answer the phone first. She explains that it's very important that she talk to Glen, but her father refuses and tells her to call back in the morning. He hangs up and then decides to take the phone off the hook so that she cannot call back that night.

Nancy's phone rings. She answers it, thinking it's Glen, but she just hears noises—knives scraping. She pulls the cord out of the phone in her panic and then becomes annoyed with herself because now Glen can't call her. She's about to try to leave again when the phone rings. She looks at the phone, uncertain whether to answer it but her curiosity gets the best of her. When she picks of the phone, Fred says, "I'm your boyfriend now, Nancy," and Fred's tongue comes out of the phone. She smashes the phone to pieces.

Nancy goes downstairs and tries to go outside, but the door is locked. Marge is sitting in the

living room, drinking, and refuses to say where the key is.

Glen is asleep in his bed when Fred's hand reaches up and pulls Glen into the mattress. The boy tries to fight back but fails and is pulled all the way into the mattress, whereupon a fountain of blood gushes up and rushes across the ceiling, covering it. Glen's mother opens the door and can't believe what she's seeing.

The ambulance and police arrive, including officer Donald Thompson. He goes inside and sees a bucket catching a blood leak from the ceiling in the living room. When he goes upstairs and asks what the coroner makes of all this he's told that the coroner is in the bathroom puking his guts out. No one has ever seen anything to compare with this.

Outside Nancy walks up to her father and says that Glen is did, isn't he? She says that Fred Krueger did it and she's going to get him. She asks her father to come over to the house in twenty minutes and get her because she'll have him by then.

Don tells an officer stationed outside to watch Nancy's house and to come and get him if it looks like anything is wrong.

Nancy sets booby traps around her room, including a sledge hammer.

Marge apologizes to Nancy for never having told her about Fred Krueger. Marge goes into her room to sleep.

Nancy goes to bed, says her prayers and sets the watch alarm for ten minutes. She goes to sleep quickly, thinking that she's walking downstairs to get the glove of Fred's which her mother showed her down there. The glove isn't in its hiding place and Nancy hears a noise. She finds another flight of stairs and enters Freddy's boiler room.

She calls out to Krueger, but he doesn't reply. Nancy finds Tina's crucifix.

Freddy is watching her.

Then Nancy finds Glen's bloody headphones. Her watch begins its ten second countdown.

Fred leaps out of hiding and chases her. She leaps on him and her alarm goes off.

Nancy wakes up. She's alone, but suddenly Fred leaps up from hiding. She lures him through her booby traps then gets out her bedroom door and locks it behind her.

Racing downstairs she breaks out the glass on the front door and calls to her father. The policeman on duty across the street just looks confused and isn't sure whether he should bother officer Thompson.

Krueger crashes through Nancy's bedroom door and is hit by the sledge hammer booby trap, which knocks him down the stairs. "I'll kill you slow!" Fred promises.

He chases Nancy into the basement where she manages to set him on fire. While Fred is screaming, Nancy runs back upstairs and calls out through the front door again. Finally the cop summons her father and he comes racing across the street and breaks down the door.

Once inside they see flaming footprints leading up the stairs. While the police go down into the basement to put out the fire down there, Nancy runs upstairs and finds a flaming Freddy attacking Marge on her bed. Nancy throws a blanket over them to smother the flames and then her father comes in. Nancy warns him that Freddy is under there.

Donald Thompson pulls the blanket away and sees Marge's charred corpse sinking down into the bed. It seems to be waving good-bye, and then it sinks into a blue mist and vanishes.

Don goes downstairs to check on what's happening there. He closes the door behind him.

Suddenly Krueger sits up on the bed. When Nancy realizes he's there, she turns her back on him. "I take back every bit of energy I gave you!" she proclaims. "I want my mother and friends again. You're nothing!"

Krueger leaps towards her as though to attack but then vanishes with a howl of defeat.

Nancy opens the bedroom door and steps outside. The sun is shining and it's a beautiful day. Her mother is standing there and a convertible pulls up with Tina, Rod and Glen inside. They wave and call to her. Nancy gets in the car with her friends, but then the roof comes up and the windows close. The roof has red and green stripes which can clearly be seen as the car drives away with the four teenagers in it.

Nancy calls out to her mother as the car spirits her away. Marge is standing in front of the front door when suddenly Freddy's gloved hand reaches out and yanks the woman bodily through the small window.

As the convertible drives away with its helpless captives, three young children play on the lawn, oblivious to what is happening. They recite the nursery rhyme.

"One, two, Freddy's coming for you. . . "

Although it's never explicitly stated, this film postulates a reality where the demonic Freddy Krueger can cavort without restriction and where not even appeals to God are effective. There's a crucifix in Tina's room, and while the crucifix is mentioned in the cautionary rhyme, it has no apparent effect. Fred is able to knock it from the wall of Tina's room and Nancy later finds it in the boiler room when she's searching for Fred. While Tina sleeps with it at first, we don't know whether this delays Freddy's murder of her or not. If one wanted to be strictly Biblical, one could even suggest that Tina was murdered because she left the crucifix in her room when she went in and had sex with Rod Lane. Have- sex- and- die is a popular theme in movies which rack up a body count of teenagers. Although I would have guessed these kids to be seventeen or eighteen, after Tina is killed she's referred to as being 15. Before this 15 year old died, she had sex with her boyfriend that was so hot and heavy that Nancy and Glen could hear them moaning through the walls. The only other time in the story that religion is dealt with is when Nancy says her prayers before she sets her watch alarm and goes to sleep to hunt Freddy.

Religion has turned up in the series elsewhere without ever being confronted or any explanations offered as to how it impacts on the existence of Freddy Krueger. In the third film, we learn that Freddy's mother was a nun raped hundreds of times by maniacs. And Freddy is dispatched in the third film when his bones are placed in the earth and holy water is poured over them, seemingly defeating Krueger. But the fact that he returns from that grave in the fourth film indicates that the effect of the holy water was only temporary since he's able to use the dreams of the remaining Elm Street kids to gain the power to escape. So how does Freddy fit into the realm of religion? If he is effected by religious icons, why aren't they used against him more often?

As the series has progressed, the common point has been that if you die in your dreams you die in reality as well. But the first film has Krueger effecting reality as much as he affects dreams. He murders Tina so that she is lifted into the air as though by an invisible presence and Rod Lane can see her being slashed. When Rod Lane is killed in his cell, the sheets physically throttle him and hang him from the top of the cell; Rod doesn't just die in his sleep any more than Tina did. Nancy brings Freddy out of her dream into reality and sets Freddy on fire. Freddy retaliates by murdering Marge Thompson right before Nancy's eyes. Even Don Thompson sees his wife's charred corpse. In the second film, Krueger enters reality by taking over a human body, but with the third and fourth films the action is confined exclusively to the landscape of dreams. As evidenced in the fourth film, this is starting to cover the same old ground and a different approach will be needed for the fifth film to keep from seeming routine.

And as the series has continued, although we've learned more about Freddy, we don't learn why he was able to return from the dead with such powers that he did not possess in life. In fact, in "No More Mr. Nice Guy" in **Freddy's Nightmares,** Freddy acts as though he knows what will happen when he's slain, as though, like Obe Wan Kenobi, he knows that by destroying him he will become more powerful than he has ever been. Could Freddy be one with the dark side of The Force?

WES CRAVEN, CREATOR OF NIGHTMARES

by Dennis Fischer

Wes Craven seems like such an unassuming, quiet, soft-spoken man that it is often difficult to believe that he was the creative force behind some of the cinema's greatest shockers. He seems more like a New England college teacher, which in fact he was and which was where he caught the film-making bug after having helped some students make a film.

"I quit teaching," he recalled, "and to make a long story short, I spent about a year looking for work in New York and ended up in a lower-echelon job as a messenger. I worked my way up in a post-production house, so I learned all of the post-production side of films.

"One of the things that I did on the side, sort of moonlighting, was the syncing of rushes for documentaries and various small films in the area. So there was this job syncing up rushes for this guy Sean Cunningham (the man who later directed the original **Friday the 13th**). I went in and did that. They had just done a re-shoot on this film that they were working on, **Together**, and then after doing that for about a week, he said, 'Why don't you be an assistant editor to this guy?' There was one man who shot it, helped write it, helped direct it, and was cutting it. So I became Roger Murphy's assistant editor.

"Roger Murphy kept having fights with Sean and leaving. So then I said, 'Well, let me try to do something.' Sean and I would sit down, so by the end of the picture, I had become 'additional writing, additional editing and additional directing by.' And by then Sean and I were close friends.

"When the film made money, the people who backed it gave us money to make a horror film of some kind. Sean suggested that we do it together, so that's how **Last House (on the Left)** came about. I wrote it, directed it and cut it. Sean produced it and provided the editing facility. He had a steam bin. We virtually made the film together. We taught each other how to make a film by making one. **Together** was much more of a semi-documentary. **Last House** was our first feature film.

"That accounts for its rough look. I didn't know what a master was or coverage. I didn't know any of that. It was shot much more like a documentary; a lot of continuous takes with multiple coverage. We'd stage a scene three times and cover it from three different angles. It was like reinventing the typewriter. It was after that that I read all the books on coverage and masters and work prints and all that. I hadn't studied film or anything. I was going into it as sort of a hobby. I had no formal training whatsoever, so **Last House** is a very rudimentary film in some ways, but a very visceral film in other ways. Not knowing what the classic techniques were probably made it original in a way."

Last House on the Left started filming with a budget of $40,000. The people backing the film were pleased with the rushes and the ante was upped to $90,000, which still was not a great deal of money. The film is very crudely put together. It contains some noticeable lapses in continuity including a phone which stops working so constantly that it seems like the actors have to keep reminding the audience as to the phone's current status every other scene.

The basic plot is that on Mari's 17th birthday, she decides to go to a rock concert rather than stick around her parents' isolated country home, though her parents do not approve of her choice of companion; a low-life teenaged girl from the wrong side of the tracks. Together the pair try to score some grass before the concert only to find four more than slightly deranged escaped convicts.

The sheriff's deputies try to warn Mari's parents, but the phones aren't working. They spend the entire film and almost a day in time just to travel 20 miles (the squad car runs out of gas halfway there) and arrive too late. Their ineffectiveness and bumbling incompetency makes them almost as contemptible as the killers in the film.

Craven's documentary approach does, however, accentuate the killers' nightmarish attack on the two girls. There is no style or flair given to the proceedings, leaving a feeling of absolute realism as the audience must helplessly watch the prolonged torture and demise of young female victims. Part of Craven's premise is that it's tough to kill a human being, and so the hor-

rors continue and continue as if it might never end. Mari's friend tries to escape and is finally trapped by three of the convicts in a cemetery. The scenes that were to follow were, in 1972, the grisliest, goriest scenes ever included in an American horror film. (I'm excepting Herschell Gordon Lewis' blood-splattered epics for the reasons that his films a) never managed to be convincing, and b) were defused by the addition of cornball humor and ineptness of execution.)

Commented Craven: "I think that without question that was the most powerful scene that I ever put on film. I think it was much too powerful for people to bear. You did not see her actually being stabbed, but they (the killers) went into a frenzy of stabbing. At the end, they suddenly stop. Once they started stabbing the girl and holding her, it was very sexual and murderous. It was very upsetting and strange.

"At the end, they lay her down, and the girl, Sadie, bends down and picks up a loop of intestine, and Fred says something like, 'Well, we broke her,' but he says it like a broken doll or something. And for a while, it looks like they're going to throw up, and they walk away. It just never stops. It's like walking into a real killing where people kill and they go into a frenzy, and then they suddenly realize what they've done, literally just broken the person open.

"It was just too intense. Everybody just seized it. Projectionists would cut it and theater owners and distributors until there wasn't an intact print of the film left. It was really a very early telling lesson in the vulnerability of film. It's not like you print a book and there's an intact copy of it someplace. It is a series of physical objects that are printed and go out and are attacked by everybody from projectionists to theater owners. Some prints might have escaped pulverizing. I have a friend in New York that has a complete 16 mm print.

"And then Mari's death was more of a tragedy. The shooting was not, but the rape was crude and horrible. Krug carved his name on her chest. It was really horrendous. It really went on and on. A lot of it was based on things that I was reading that were going on in Vietnam, you know, cutting off the ears and carving the unit name into the dead Cong's chest, but it was just too intense, too much. The original concept was to make a film that broke barriers, and we broke too many."

Craven decided to reprise the plot of Ingmar Bergman's **Virgin Spring** which itself was based on a violent folk tale. After killing Mari, the killers go to her parents' house and claim to be friends of Mari's. Slowly, the parents discover just who their houseguests are and then take a revenge that is almost as gruesome and just as repulsive as the killers' own acts. The film as shown lacks a key scene where the parents finally realize who their visitors are. The scene would have stretched the audience's credulity to the breaking point in that the audience is asked to believe that Mari, after being raped, having her chest carved up, shot, and drowned in the lake, was still living in the middle of the night when the parents run down to the lake shore.

Said Craven: "The scene's still in where they (the parents) run down the driveway, but in most prints, there is no following scene or it is very truncated, but originally what happened was they pulled her out of the water — she was half in the water and half out. There was a scene where the mother says, 'Who did this, baby?' And she says, 'Two men and a woman. I don't know why they did it.' The father picks her up and starts carrying her back to the house, and they put her down on the couch. The father turns to the mother and says, 'I'm going down into the basement and get something to get them.' But all the acting was so bad. That was the problem. It was impossible, and the acting was bad, the directing was bad. It just had to go."

The killers' deaths include a fellation/castration and a chainsaw to the chest (a possible influence of Tobe Hooper?). Craven established what was to become one of his trademarks, the setting up of a complicated booby trap, this time of electrical leads wired up to a doorknob and under a wet rug to prevent the killers from escaping by the front door. There was also a very effective nightmare sequence. Weasel dreams that the mother and father pry his mouth open and take a chisel to his teeth. Overall, the film is neither pleasant nor entertaining, but as amateurishly made as it is, the film is unquestionably unsettling.

The title of the film remains a bit of a puzzle. The house is always on the right whenever anyone drives up, for example. It is ironic that the killers' car breaks down in front of Mari's and that she and her friend die only a few hundred yards from her door (and perhaps might have been saved if only they dared scream loud enough). Some people have seen the title as a reference to Stanley Kubrick's **A Clockwork Orange,** where the writer F. Alexander (Patrick McGee) lives on the last house on the left of a dead end street. But that isn't how the title

was chosen at all.

Said Craven: "The original title was **Night of Vengeance**, and when we came to release it, somebody said, 'Well, that title doesn't really fit.' What should we call it? It was called **Grim Company** and **Sex Crime of the Century**. Broadway Frack, this guy who did publicity on little pictures, came up to us and said, **Last House on the Left**.

"We looked at him and said, 'What's that got to do with anything?' It's the only house on the road, but, well, we'll try it. So we opened with three different titles, three different prints, and three geographically similar towns. The other two did so-so business, and the one with **The Last House on the Left** had lines around the block, so we all agreed that it would be **The Last House on the Left**.

"Everybody insists that it's a great title, but it means nothing. It was one of those cases where you realize that a title doesn't have to do anything but get people into the theater. Now interestingly enough, what this guy said was: 'Titles with 'house' in them are always hits.' And it's true. A lot of very good films have the word 'house' in the titles. There is something very relevant about the concept of house. **The House of Usher**. **House Calls**. 'Left' has always been used to signify the radical, the unusual, the side of death. The left side has always been a bit more suspect. And 'last', of course, implies death in the end, so it's a very canny combination of buzz words."

Despite the excesses that the film has been accused of, Craven considers the film to be moralistic in the sense of warning that one get in over his or her head. The fact that the teens died because of people they tried to buy drugs off of also has a moralistic twinge. Said Craven, "At the time, I happened to be doing every drug available, but I think at heart I felt that drugs were not such a great idea for kids to get into. I think it is very moralistic in a sense, but I'm not ashamed of that. I don't think the great, sort of libertarian, opening of the floodgates of morality in the '70s has done the next generation a great amount of good. I think there was some sort of balance that had to be attained. The pendulum had to swing back the other way and come back. If nothing else, the film says be careful, the world is not all full of sweetness and light."

Craven's technical proficiency improved greatly with his next film five years later, **The Hills Have Eyes**. **The Last House on the Left** was shot on Super-16 and looks it, while **The Hills Have Eyes** was filmed using 16 mm negative and lacks the telltale graininess that typically gives away films that have been blown up from 16 mm. Still, **The Hills Have Eyes** is a very static picture as Craven's budget did not allow for the use of dollies or cranes.

Part of the inspiration for **The Hills Have Eyes** came from an account of the Sawney Bean family (recounted in ***Historical and Traditional Tales Connected with the South of Scotland*** by John Nicholson. It also appears in the "Human and Inhuman Stories" portion of ***The Omnibus of Crime*** by Dorothy L. Sayers.). This was a family of robbers and cannibals that perpetuated itself by incest. They waylaid unsuspecting passersby and took them to a secret cave where the victims were pickled for later consumption. Though it was estimated that over a thousand people had disappeared in the area they were not discovered until a man and his bride were attacked. The groom watched horrified as his bride's throat was slit and her body disemboweled. Fortunately for him, 20 or 30 men came upon them, and the Sawney Bean family made a hasty retreat, leaving their handiwork behind. The group went to Glasgow to notify the magistrates who in turn summoned the king. With several hundred men and a large number of bloodhounds, the Beans' hideaway was discovered along with evidence of their ghastly crimes. Under strong guard, the men were taken to Leith, dismembered, and bled to death in a few hours. The women and children were afterwards burned to death.

Craven had decided to combine a modern version of the Sawney Bean family with a dream he had had. "I had a dream, a sort of Beauty and the Beast dream, and it ended with two dogs named Beauty and Beast, one very gentle and the other savage. There was the idea of the two families who mirrored each other with parents and children on both sides, one civilized and the other not civilized. That was the genesis basically.

"What I tried to do was start with civilized man and all the trappings of his civilization. It's mobile (i.e. they travel in a mobile home), but it's there. They have the dogs, they have the CBs, they have this and that. Then say, what happens when you destroy all that? What do they do with the remnants of that civilization and whatever is inside of them? It was a feeling like, well, this is the last days of American civilization, the decline and fall of Western civilization.

What's going to come out of it? Would the generation that had to deal with the remnants of it be able to survive? Will they survive with their savageness and conquer, or will we just go back into a dark ages? There was that sort of philosophical inquiry behind it, if you will.

This was done in 1975, so it was set 10 years in the future. New York was uninhabitable and you had to have a passport to travel between states because states had become very territorial. The family was supposed to be stationed in Sun Valley, but they didn't have a passport to get into California, so they were trying to sneak in through the desert. That was the original premise.

"The producers then decided that maybe that was too futuristic, so we had them go out for a silver mine. The basic notion was, and still is, what do you do with the pieces? How do you improvise with the pieces that are left of your civilization? And it answered the same thing. How tough are we or can we be if the chips are down? I think it was saying that the college generation has it in them. They can improvise with what they have, and they have the motivation to survive. It was also another way of saying we're not so gentle as we like to think we are. There is the savage in all of us, and there's the civilized in most savages too. I always try to show villains that are at least partially civilized. The wild family thinks about their family members and have things about them that are jealous or insecure or are humorous. In **Last House**, I have the scene where the killers don't know what utensils to use and they get embarrassed and talk about it later."

Apart from doing a stunt for Sean Cunningham's **Here Comes the Tigers** in which Craven appears as a man reading a newspaper who leans against his car door just as the car door is pulled off by by a prankish trickster, Craven's last bit of film work in the '70s was a made-for-tv movie called **Stranger in Our House**. Despite the fact that **The Last House on the Left** and and **The Hills Have Eyes** were both great financial successes, there was not much demand for Craven's talents. Craven did welcome the opportunity to work with the better equipment that his television debut afforded him.

Stranger in Our House also introduced Craven to Max Keller and Glenn Benest, both of whom worked on **Deadly Blessing**, Craven's next project. Stranger is based on Lois Duncan's novel, ***Summer of Fear***, and was released under that title in Europe. Lee Purcell played a teenaged witch who comes to live with her cousin, played by Linda Blair, and her family. She drives the whole family into chaos until finally Blair figures out what is going on and has it out with her at the end. Craven did some uncredited rewriting on the final screenplay.

The producer of **Stranger in Our House**, called on Wes Craven to do a rewrite on the script for a film titled **Deadly Blessing**. Pleased with the rewrite, the producer offered Craven a chance to direct the project, which he eagerly accepted. Initially, the film was no more violent than, say, "Charlie's Angels Go to the Farm," so it gave Craven a chance to do a less "intense" type of horror film. And since the film was financed by Universal, Craven would have the kind of equipment that he had heretofore lacked on his productions, so **Deadly Blessing** would at last give him a chance to show off his technical proficiency.

Said Craven: "I wanted to show, first of all, that I know how to do it (make a slick film), and second of all, it was a very different kind of picture. I wanted a big, smooth, sort of Philip Wylie look to it. We very consciously went in with that intention. Robert Jessup, the cinematographer, and I went through Philip Wylie's books and paintings by Van Gogh for the looks of the house down the lane and young woman's paintings. I directed the artist to paint like a combination of Van Gogh and Walter Lance. I wanted it to look very cartoony, but sort of strange and twisted, reflecting her own mentality. That was the girl who was killed, who turned out to be a hermaphroditic painter whose paintings kept changing and getting more distorted."

An attractive young woman (Maren Jensen) marries a Hittite farmer and joins him in his repressive, religious community, which in turn disapproves of the marriage. Things go from bad to worse when Jensen's husband is mysteriously crushed by a tractor, and the village elder (Ernest Borgnine) declares it is the work of an "incubus," that is an evil spirit who entices people with sex and then leads them to their doom. Jensen calls on a couple of her friends (Susan Buckner and Sharon Stone) to keep her company.

The isolated farm community begins to seem even more ominous, and the three women be-

come terrified. Stand-out scenes include a dream where Sharon Stone dreams that a tarantula is dropped into her mouth; Maren Jensen gets an unexpected visitor while bathing — a snake which slithers up between her thighs; and Susan Bruckner falls for one of the village lads, played by Jeff East, and initiates him into sex. Unfortunately, East is dispatched at the end of the scene by an outside force as if the director suddenly remembered this was a horror film and in a horror film, anyone who makes love is doomed.

Commented Craven: "I've had a lot of people ask me if this is sort of repressive sexuality or something, but I think the real reason is in horror, if you look at the bald mechanics of it, in order to scare somebody or spring out fear or pity for victims, you put them in a very vulnerable, sort of 'passed out' situation. One of the key places were we are totally pre-occupied is when making love, where you drop your shield and become very unprotected. When people are sleeping, making love, in their bathtubs, listening to music through earphones — when their traditional defenses are down — are the best times to strike. I probably should do one where somebody is on the toilet."

The film has many of the hallmarks of Craven's films: dream sequences, shocks piled on shocks, Michael Berryman in a small but important role, etc. The most peculiar thing about **Deadly Blessing** is that after the hermaphroditic killer is revealed and dispatched, a real incubus suddenly appears and carries Jensen away. It is the only supernatural element in the film and it is a surprise since the audience assumed that the Hittites' claptrap about an "incubus" was meant to be a designation for Jensen and the outside evil of "sexuality" she was bringing into the community. Sometimes, this last ironic twist is omitted from the film by distributors or theater owners. The effects for it were originally to have been done by John Dykstra, but he had to bow out when **Firefox** had its schedule moved up and so the effects were actually performed by Everett Alson and Ira Anderson with an assist from costumer Tony Masters.

Deadly Blessing works well in some of its segments, but overall the plot just clunks and chugs along from incident to incident. While it is enjoyable, instead of being an explosion which demonstrated what Craven could do with a bigger budget, it was more of a fizzle. It looked good for the money spent, but even with Craven's script surgery, the story was weak.

Unfortunately, the same thing could be said of Craven's next project, **Swamp Thing**. Originally, the Swamp Thing was the creation of Len Wein and Berni Wrightson for D.C. Comics. It was a beautifully drawn, sensitively written episodic series of stories about a scientist named Dr. Alec Holland who, in a lab accident, becomes a monstrous-looking half-man, half-plant type creature. The Swamp Thing itself was a very sympathetic character, treated cruelly by the outside world because of his unprepossessing features. The character has much in common with Frankenstein's monster of Shelly's classic tale, and as such, seemed a good bet to translate well to the movies.

One of the central problems with the film was created when the producers decided to go with the lowest make-up bid, that of Bill Munns' for $80,000. (The next-lowest bid was a more realistic $250,000). Adding to Munns' headaches were the facts that he wasn't given a full go-ahead until six weeks before production, had created one Swamp Thing body suit only to have a taller, thinner actor take over the role, and the head intended for close-ups was discarded when it was felt that it didn't match the body suit head well enough. (Actor Ray Wise, who played Dr. Holland in the film, was to have played the Swamp Thing in close-ups, but he had the wrong kind of nose and face to perfectly match-up with the look of the Swamp Thing that had already been established, and so Dick Durock ended up playing the Swamp Thing throughout the movie with a head mask that was only intended to be seen in long-shot.)

Said Craven: "**Swamp Thing** had a lot of problems with the body and a rough schedule. The costume was a real problem. The designer was not given an adequate amount of lead time. He showed up on the set the day before we had to shoot it. It was virtually, 'Well, do we stop production?' and there was no money to do that, so the attempt was to do something that would sort of transcend the costume.

"In a sense, it has. The film plays for kids all right, but it doesn't play for teenagers or adults. Because the technical abilities are so high these days, people have a hard time getting past that; but on the other hand, it does play for a lot of people — women like it, a lot of parents like it, a lot of young kids like it. It played very, very strongly on HBO and other cable and cassette releases. It's a Wes Craven movie which children can enjoy and laugh at, you know?"

Craven reworked the original story in the comic book, changing the person in charge of protecting Dr. Holland from Matt Cable to Alice Cable (played by Adrienne Barbeau) so that Craven could give the story a love interest and add a "Beauty and the Beast" type overtone to the story.

"It was very much a 'Beauty and the Beast' tale," he said. "It was clearly an attempt to do a variation on the 'Beauty and the Beast' theme. You have a beast that you know inside is a handsome prince, but you see him as a toad. You've seen him before, and you know he was amorous and humorous and very, very scientifically brilliant, yet outwardly now he's a monster.

"On the other hand, you have Louis Jordan's character Arcane, who is someone who looks very nice on the outside, but when you see his true self, it's monstrous and ugly. Then there is the character of Bruno, who turns into a giant mouse. I like exploring the idea that there are antipathies to everything. Beneath the surface, there is another side. That theme has run through all of my films."

In addition, Craven added the character of Jude (Reggie Batts), a young black kid who seems intended to act as a spokesman for the kids in the audience. "Jude was somebody that the kids could identify with," Craven admitted. "We wanted somebody that could ask the questions that only an uninformed person would ask, and who would add humor. That's basically it. He just came out of me, and we all liked him. Originally, he was an old man, but in the second or third draft (of the screenplay), he switched to being a kid. Overall, I kept the basic character names and sort of combined them, and then I created the kid and created the story. I would say up to the formula exploding in Holland's face, it was pretty much along the lines of the comic, and everything after that was just made up. It was a fun picture. I met my wife on it, so it was successful," Craven said with a smile.

Swamp Thing does have a very dream-like feel to it, but if fails to evoke the same beauty and unease that Walter Hill was able to achieve with a similar location in the film **Southern Comfort**. Rather than a classic monster tale or an inspired adaptation of a very fine comic book, **Swamp Thing** is a kiddie matinee film that is unlikely to attract audiences other than the younger audience for which it appears to have been intended.

Because of the success of **The Hills Have Eyes** on videotape, particularly in Europe, the European video distributors offered to finance a sequel to the original film, and so **The Hills Have Eyes 2** was born. However, since the video rights had already been sold, it became difficult for a distribution deal to be struck in the United States. Increasingly, today's films have become more and more dependent upon so-called ancillary rights (such as cable and videocassette sales) to break even overall. Films were no longer breaking even at the box office domestically, partially because of declining attendance and partially because it was simply costing more for films to be made. But while Craven had mostly finished **The Hills Have Eyes 2**, the film was not released until after his next two projects.

The first was a telefeature called **Invitation to Hell**. Craven was called in after the script had been completed, but he ended up doing an uncredited polish job on it. The basic premise of **Invitation** (originally titled **The Club**) was that a family moves in to a new location that is situated near the gates of hell. The family is lured into hell by a mysterious club comprised of members of the local community. As luck and the screenwriter would have it, the father (Robert Urich) has been working on a special fire-proof suit that allows him to enter hell to rescue his family. Any relationship to Greek mythology is purely coincidental.

Overall, the film is very tame. Said Craven: "When television is dealing with me, they say, 'We can't do violence, so we must be able to do witchcraft because that's something else, that's a little off-the-wall.' Whenever I get approached by television, it is usually for something supernatural. I think **Invitation** turned out well for what it was. It was a very fast job. They were having to rush it to make it because it was designed to fill a hole that suddenly opened up. I think there were about two weeks pre-production and something like three-and-a-half weeks post-production. We got the second-highest ratings for the week, and swept the ratings for the night. I beat **Simon and Simon** and **Magnum**, so for the time we had, we did very, very well."

However, Craven really hit his stride with **A Nightmare on Elm Street**. In its original opening, the film did very well, climbing to a profit position even before it reached wider release. More important, it was an unexpectedly stylish and energetic film while Craven's latest

films seem to have suffered from tired blood. Craven had a real dedication to the project and had tried to get it made for years. Unlike his projects since the original **The Hills Have Eyes**, it was one that he originated rather than coming in on a project that somebody else had written and prepared first. Craven had shown the scripts for **Nightmare** for several years without success. It had been turned down virtually everywhere, but once it was released, it was evident that his faith in the project was justified.

Despite the use of the overly-prevalent "teenagers in peril" approach to horror, the film did not ape overused cliches, but rather the world of dreams to strike out into some fresh territory, proving to be first-class horror filmmaking. The film recapitulated all of Craven's interests. It had dreams (long one of his fortes), clever boobytraps, and clearly defined forces battling for survival. **Nightmare** gives clear evidence that Craven has learned from his previous experiences and is refining his craft.

He is still able to manage ably on a small budget. **A Nightmare on Elm Street** was shot in 32 days on a budget of under $2 million. The film almost didn't come off when the financial backing fell out three days into shooting, but fortunately a deal was struck and New Line Cinema agreed to distribute the picture once it was completed. The actors and the crew were paid scale, that is, guild minimum. Said Craven: "There were a lot of very talented people working on it. Nobody took much money on it. We improvised like mad. Our special effects guy, Jim Doyle, did a magnificent job. We had a very small crew. The entire special effects crew was somewhere around a half a dozen people. They built an entire revolving room so that Tina could go up the walls and the ceiling. The room is revolving in that shot. We were strapped into chairs. The camera was strapped into a chair. We had to keep blood off the lens because it would have totally ruined the shot.

"Actually, when it started to go sideways, it felt like the room was going out of control. We started screaming. It was the best ride since Disneyland, strapped into a room with 250 gallons of blood flying around.

"There were certain things that we were going to do with the revolving room that we couldn't afford. The fact was that the special effects people had so much to do, they needed to have control of the set, and we ended up having this room and not being able to do all as much with it as we could have done because we were so rushed. Towards the end, we were shooting in every corner of the set. I was literally running from one end of the stage to the other, shooting these little inserts. We'd have a camera crew over here shooting inserts, and we'd have a camera crew over there shooting Rod being dragged across the floor, and a camera crew up here shooting where he went. It was just total insanity. It was like a test of how resourceful and resilient we could be. There were a lot of things we could have done with the special effects room, but he didn't have time to do them."

Craven feels that he was psychologically prepared for the film because it came at the tail end of what has been, so far, the busiest time ever in his career. He literally walked off the soundstage of one project and onto the soundstage of another. He was also fortunate enough to find a cast largely composed of talented unknowns and beginners. The story mostly focuses on the character of Nancy as she discovers that she and three of her friends all shared the same terrible dream one night. As one by one, her friends begin to get murdered in the most bizarre and inexplicable fashion, she realizes that the razor-clawed horror that has been haunting her dreams will be after her next. To sleep is death, and so she must battle to stay awake while the adults around her cannot believe her incredible story and are all telling her to relax and go to sleep.

The part of Nancy is played by Heather Langenkamp, and in many ways, it is she who must carry the picture, which she does very well. Said Craven: "I think she's fantastic. She was in **Rumblefish** before her part was cut. I don't think she has a project yet, but I'm sure she will because she's a fine actress. She's about 20 years old, and this was her first major role.

"As a director, you hope after you write a character you can find her. You make up somebody, and then you have to find that person in the real world, and then that person has to be able to act. I really felt that I'd found my Nancy. Heather's very talented, and she really has her head screwed on. She's a very serious actress."

The cloaked, rotting figure with the steel knives for fingers that is haunting the teens' dreams is Fred Krueger (Robert Englund), a child molester who was the victim of some parental vigilantes and who has now returned from the dreamworld to exact his revenge. Just who he was and why he was after these particular teens was clearer in the original cut of the film.

"In the original cut of the film, it was much clearer that all of the parents were in collusion, hiding this secret," Craven recalled. "It was the parents of these four kids who had killed Fred Krueger. There were scenes where various groups of parents talk about it and say they shouldn't have done it or that he couldn't possibly be hurting the children. There was even a line indicating that all the teenagers once had siblings who had been killed when Fred Krueger had originally terrorized the town, but nobody would believe that Nancy could not remember having siblings, so I cut it out."

Craven and his cinematographer, Jacques Karkin, have given a good look to the film which suggests the eerie wrongness of a dream, and it ably communicates the feeling that somehow reality has been skewed. There are a number of memorable sequences in the film including a girl who is lifted out of her bed and onto the walls and ceiling while being attacked by an invisible adversary, a boy who gets sucked into his bed and becomes a torrent of blood, and a telephone mouthpiece that suddenly develops a slavering tongue which tries to french the heroine. "The tongue coming out of the phone is one of my favorite scenes," said Craven, "simply because it cost about five dollars. It's very effective and very cinematic. Since I started off as a writer, I tend to be verbal, so I love it when I can get myself to do something totally visual like the bathtub scene. Tina's death is cinematic, the whole sequence going down the alley and all that. I feel good about the whole picture."

The only exception to the last statement that Craven makes is that he is not totally happy with the final shock at the end. "The ghost of **Carrie** haunts us all, unfortunately. There's hardly a producer alive that will allow a film to end classically — you must have that final shock. The script ended with her going out the door, getting into the car, driving off into the fog, and the mother seeing the girl leave before the credits.

"That, more than any other scene, was fussed over by other people, especially the producer who felt we had to have a strong, 'proper' end. So I said, 'Ok, I'll pull the mother through the door,' and they said, 'Yeah!' I thought of that almost as a joke on the very last night before shooting had to stop. I said, 'Ok, we'll put a cable on this dummy,' and sure enough, we had eight people pulling in the other direction, and by God the thing went through the door like shit through a goose. It was just incredible. We looked at the shot and said we'll go with it. Some people love it; some hate it."

On the whole, **A Nightmare on Elm Street** is the best made, most stylish and most enjoyable film that Craven has made to date. The audience achieves a rapport with the heroine and empathizes with her plight. The film is presented from a teenage oint of view — all adults are non-comprehending but well-meaning dolts. John Saxon, the square-jawed father, does eventually rush to the rescue, but by then, the heroine has finally learned how she can deal with Fred Krueger herself. Overall, this successful film boded well for Craven's future.

The future included **The Frozen Man**, a telefeature written for CBS as a "Movie of the Week" and which aired under the title **Chiller.** Craven's next theatrical release was **The Hills Have Eyes II.**

Hills II was shot at Joshua Tree National Monument under the auspices of the Forestry Service. The production was able to use an old abandoned ranch where rustlers used to hang out as a location, and near an old gold mine, a place called Hughes Ranch, which is off-limits to the public.

The film was intended to be less intense than the original, but with plenty of action and stunts to appeal to the exploitation crowd that loves these films. In addition to the actors who play Ruby and Bobby, the film also has Michael Berryman, another important member of the original cast.

This was followed by the film **Deadly Friend,** a flawed adaptation of the novel **Friend** by Diana Henstell, and a successful collaboration on **A Nightmare on Elm Street 3: Dream Warriors.**

Craven can always be counted on to come up with creative ways to scare people. As his position firms up and his work receives more attention, he should be able to enter the pantheon of most-talked-about horror film directors — a distinction he would share with Brian De Palma, John Carpenter, George Romero, David Cronenberg, Joe Dante and a few others.



SECOND NIGHTMARE

While **A Nightmare on Elm Street** wasn't conceived as having sequel potential, the open ending and the boxoffice success of the film immediately made New Line Cinema look in that direction. And so a year later this sequel appeared, lacking Wes Craven's creative participation and featuring Freddy Krueger as the only character to return from the first film.

A yellow school bus drives down the street, dropping off teenagers as they're taken home from school. When only Jesse Walsh and two girls are left on the bus, it suddenly speeds up, racing by the stop where a girl wanted to be left off and careens off the road onto a sandy field. Fred Krueger is driving the bus and he won't slow down. Darkness falls and a bolt of lightning crackles through the sky. Finally the bus comes to a halt. The ground around the bus starts to quake and slide away until the school bus is suspended high in the air on two spires of rock. Freddy comes down the aisle of the bus towards the three terrified teens while the bus balances precariously as though just on the edge of tumbling into the now deep gorge surrounding it. Freddy scrapes his claw of knives along the ceiling and then leaps at the teenagers while roaring his menace.

A tomato is being sliced. Mrs. Walsh brings the tomato over to the breakfast table and puts it down in front of her husband and young daughter. In the background they hear a scream.

"Mom, why can't Jesse wake up like everybody else?" the little girl asks. Mrs. Walsh tells the child that Jesse was just having a bad dream.

Jesse gets out of bed and dresses. His room is a mess, although he just moved in there. He comes down to breakfast and sees his little sister rooting around in a cereal box for what's inside. She finds it and puts it on. It's five red fingernail claws.

The doorbell rings and Jesse jumps up. He knows that it's Lisa, the girl who rides to school with him. They get in Jesse's old beat-up convertible which he's able to start without a key. Lisa asks if he isn't afraid that someone will steal it. "What? Steal the Deadly Dinosaur?"

At school, in gym class, the kids are outside playing baseball when Jesse gets hit in the head and knocked down. Schneider, the phys. ed teacher, tells Jesse to pay attention next time. During another play, Jesse tags Ron Grady out, but the boy gets angry and starts a fight with Jesse over it. Schneider makes Jesse and Grady assume the pushup position for the remainder of the period as punishment.

Later, in the locker room, Grady tells Jesse about the house he just moved into, but Jesse dismisses the story as nonsense.

That night, Jesse has trouble getting to sleep. He walks downstairs but then thinks he sees someone outside. He goes out to investigate and goes around to the side of the house where he sees what looks like a figure setting a fire through a basement window. Dazed, Jesse walks back into the house and down the cellar stairs. He sees something burning but then runs back into the kitchen and slams the door to try to keep out somebody who's trying to get in from the basement.

Giving up trying to hold the door, Jesse runs for help but is brought up short by Freddy, who says, "I need you, Jesse. We got special work to do here, you and me. You've got the body. I've got the brain." To prove what Freddy has, he peels away the top of his skull.

Jesse screams himself awake again. His parents rush in but he insists that he's all right even though his mother wants to call a doctor.

The next day at school, the teacher is giving a lecture. Jesse falls asleep and the other students notice. A small python starts crawling around Jesse's neck and he wakes up screaming again. But the snake is really there. The teacher comes and removes the snake from Jesse's neck and admonishes him for it. The other kids think it's pretty funny.

Lisa is in the swimming pool behind her house when Jesse phones. She answers the phone and he invites her out. But just as Jesse is about to leave, his father makes him go back upstairs and finish cleaning his room, which still isn't completely unpacked even though Jesse has kept promising that he'll do it.

Reluctantly Jesse complies, puts a music tape on to listen to and unpacks his room while dancing around by himself. Lisa surprises him by appearing at his bedroom door and she helps him finish cleaning up.

While putting some things in his closet, Lisa finds a diary tucked away on a top shelf. It's the diary of Nancy Thompson, the girl who lived in the house five years before. They glance through the book and start reading passages until they come to the mention of a dream menace named Fred. Jesse starts to wonder about what Grady told him at school.

That night Jesse wakes up and finds that it's so hot that records and other things in his room are melting. He goes out into the hall and downstairs to the cellar. Walking up to the furnace,

he reaches in and finds a claw glove hidden in there wrapped in a rag. As he's standing there looking at the glove, the furnace suddenly erupts with flames inside it. He hears Freddy laugh and coax Jesse to put on the glove.

"Kill for me!" Freddy's voice commands.

Jesse runs and falls down. Everything is quiet and the furnace is cold. He thinks he was just sleepwalking, but the glove is still there next to him on the floor.

The next morning he talks with Lisa about what happened, trying to make sense of it. She wonders if maybe he's having dreams which look into the future.

Other kids come up and talk to Lisa about the party planned at her house that weekend.

In phys ed class, Schneider gives Jesse and Grady a hard time again.

Back at home in the living room of his house, Jesse is really hot. His father looks at the therostat and sees that it's 97 degrees. A covered bird cage is in the room and it starts shaking violently. Jesse pulls the cover back and a parakeet gets out and begins attacking everyone until the bird finally bursts into flames.

Jesse's father wonders if there's a gas leak since birds don't just burst into flame. Finally, in frustration, he blames Jesse for it, accusing the boy of somehow staging the whole thing. Furious at such an accusation, Jesse storms out of the house.

That night, Jesse can't sleep again. He gets dressed, goes downstairs and outside into the rain. He walks downtown to a bar and goes inside where he orders a drink. Schneider comes up to him at the bar and they leave together. They go back to the high school where Schneider has Jesse running laps around the gymnasium and then the boy goes in to take a shower.

Schneider gets out a rope which he seems to have a plan for but then hears something. Looking around he can't find anyone. He's in a storage room for athletic equipment and suddenly the tennis rackets stored on one side of the room start spontaneously snapping their strings. Then the basketballs and tennis balls begin hurling themselves at him. A rope grabs and binds Schneider's hands, dragging him down the hall and into the showers. There the man is suspended from the pipes while something invisible strips off his clothes. Towels begin to whip him and Jesse sees this happening. Then Fred Krueger comes and slashes Schneider to death.

Looking down, Jesse sees the claw glove on his own hand and he screams.

There's a pounding on the door at Jesse's house and his parents come down and open it to find two policemen on either side of Jesse, who is wrapped in a blanket. They explain that Jesse was found wandering around naked on the highway.

After the policemen leave, Jesse's father asks him what kind of drug he's using and where he got it from. Jesse become angry again.

Jesse goes to school the next morning even though his mother wants to take him to a psychiatrist. His father thinks that all Jesse needs is a good kick in the butt, or a methadone clinic.

Upon arriving at school, Jesse learns that Schneider was killed the night before. The body is being loaded into an ambulance and the police are everywhere. Grady tells Jesse that Schneider's body was found in the shower.

That night, Jesse wakes up again. This time he walks over to his dresser and finds Freddy's claw glove in his drawer. He hears Krueger's voice again commanding "Kill for me!" Jesse walks out into the hall and to another room where he sees a little girl jumping rope and reciting the familiar nursery rhyme which begins, "One, two, Freddy's coming for you. . . " Jesse closes the door of the room and walks away.

The next morning Jesse confronts his father with the history of the house, how a girl went crazy after seeing her boyfriend murdered across the street and how the girl's mother killed herself in the house. Mr. Walsh admits that that's how they got such a good deal on the house. Jesse's sister starts getting upset and the boy and his father start arguing about bringing all this up. Suddenly the toaster catches on fire and Mr. Walsh puts it out. Then he notices that the appliance wasn't even plugged in.

Jesse goes to Lisa about his dreams and how he saw Schneider die in his dream. She tells him that just because he saw it in a dream doesn't make it his fault. Lisa drives Jesse to a place on the edge of town. It's an abandoned power plant, the one where Fred Krueger worked.

They walk around the site, talking about the twenty children that Krueger kidnapped and brought there. Lisa asks Jesse if he picks up anything from the place; any feelings. At first Jesse doesn't but then he's drawn to a tall steel cabinet which he walks over to and opens. In-

side it they find a rat's nest, still occupied.

That night in Jesse's house the furnace flames up spontaneously and we see that something is racing up the stairs, only what we see is from its point of view. It enters the ground floor and continues up to the second floor and enters the room where Jesse's sister is sleeping.

Then we see that it is Jesse who is standing next to her bed. He's wearing Freddy's claw glove. His sister wakes up and sees him but Jesse just tells her to go back to sleep. Jesse goes out and starts taking "Stay-Up" pills.

The next day, driving to school with Lisa, Jesse tells her about the other strange things that have been happening to him at home. At lunch that day he's short-tempered with friends.

That night is Lisa's party. Everyone is having a good time even though Lisa's father is playing Benny Goodman music on the tape deck. Jesse is there and goes into a cabana to be by himself. Lisa follows to talk to him, but he doesn't want to talk about his problem. He thinks he's losing his mind and he doesn't want her to see him fall apart. Lisa comforts him and they kiss.

Finally Lisa's mother comes out and urges her husband to let the party be. They go in and go to bed. The kids put on a rock music tape and drag out the ice chests filled with beer.

Lisa and Jesse are really going at it hot and heavy when suddenly Jesse's tongue becomes impossibly long and extends from his mouth. He stops what he's doing and runs out on Lisa without a word of explanation, leaving her very upset and confused, not to mention frustrated.

Jesse goes over to Grady's house. He'd been grounded and unable to attend the party, so Jesse climbs up and sneaks into Grady's room through a window. He startles Grady, who tries to calm his friend down. Jesse says he's in a lot of trouble and needs to stay there. Grady finally agrees. Jesse wants Grady to watch him and not to let him leave or to have any bad dreams. Jesse lies down to sleep for awhile.

Lisa talks to a friend about what just happened and she urges Lisa to leave the party and find Jesse.

Grady is watching television. Jesse is sound asleep. Grady decides it's time for him to sleep, too. Jesse suddenly wakes up in pain. Steel claws begin growing out of Jesse's right hand. Grady panics and tries to get out of his room, but the door is locked. He starts pounding on the door and calling to his father for help.

Jesse screams and there's an eyeball at the back of his throat looking out through Jesse's open mouth. Jesse's chest begins expanding with Freddy's face pressing against the flesh from the inside.

Grady keeps pounding on the locked door, screaming for his father to come and let him out.

Freddy bursts out of Jesse's chest and casts off the boy's body. Then Fred attacks Grady and slashes him to death. Suddenly it is Jesse who is standing over Ron Grady's mutilated body while Freddy laughs at him from the mirror. Jesse smashes the mirror and then hears the police pulling up outside. Hurriedly, the boy climbs back out the bedroom window the way he'd entered.

Lisa is about to leave, but when she opens the door to the house, she finds Jesse standing there, covered with blood. The boy starts babbling, confessing to the murders of Schneider and now Ron Grady, too. Jesse insists that Fred is inside him, but Lisa finds that hard to believe. Jesse insists, forcing her to look at the blood all over his hands.

Outside, the swimming pool is heating up and the hot dogs on the grill all burst into flame.

Lisa reads to Jesse from Nancy's diary about how the girl believed that they brought Freddy into their world and made him strong with the energy of their screams.

The door to Lisa's parents room locks by itself, as does the gate to the back yard.

Jesse feels Fred returning. Lisa tells him to fight it. Jesse tells Lisa to run and get away from him. Lisa says, "You created him! You can defeat him!" But Jesse insists that he cannot.

The water in the fish tank next to them begins to boil until the tank bursts. The electric lights suspended around the swimming pool begin to burst and send off sparks.

Freddy appears but Lisa eludes him and runs through the house. He tries to attack her but she kicks him in the face and gets away again even though he manages to bite her on the leg.

The water in the swimming pool begins to boil.

Lisa picks up a large knife from next to a cake and tries to call to Jesse from where he's trapped inside Freddy.

"There is no Jesse, now. There is only me!" Freddy insists. But from within Krueger's

body, she hears Jesse's voice pleading, "Kill me, Lisa!"

Freddy just laughs. When Lisa stabs him, there is no effect. She drops the knife and Freddy touches her throat with his finger-knives but finds that he cannot kill her. Furious at this, he harshly knocks her aside and leaps through the patio doors which shatter. He vanishes.

The door to Lisa's parents room unlocks and the pool stops bubbling and the kids get out. The worst seems to be over.

Suddenly Freddy bursts out of the floor next to the pool and begins trashing the place and attacking the teenagers, ravaging them with his claw glove. Flames and electricity running through the fence keep the kids from getting away and fleeing Freddy's vengeance.

Freddy is standing there, menacing the teenagers when one of them comes forward and tries to reason with Krueger and calm him down. "I'm here to help you," the boy insists.

"Help yourself, F—ker!" Freddy replies and attacks the boy. Freddy stands in front of a pillar of flame and announces, "You are all my children, now!"

Lisa's father comes outside carrying a rifle. He shoots at Freddy, but it has no effect. Freddy turns and leaves, walking into the fence which catches on fire where Freddy passes through it.

Lisa drives out to the power plant. Upon arriving she bandages her leg where Freddy bit her. She decides to go inside even though there are vicious dogs with human faces trying to frighten her away.

She finds her way to the boiler room and hears Freddy scraping his claws along the pipes.

Suddenly she stops and pulls at the bandage, tearing it off to reveal insects crawling in her wound, but it's just an illusion and quickly vanishes.

A rat runs towards her but it is attacked and eaten by a large dog-thing. Lisa runs away and almost falls through a rusted section of catwalk but grabs the railing just in time. She climbs back up and Freddy attacks her. She runs but is cornered.

Lisa pleads with Jesse, whom she knows she can reach somewhere inside Freddy. She tells Jesse that she loves him and Krueger weakens. She insists that she's not afraid of Freddy and wants Jesse back. She proves it by walking up to Krueger and kissing him full on the lips. Freddy pushes her away.

Pipes catch on fire all around them and Fred catches on fire and begins to melt. He's completely consumed.

The fire goes out just as quickly as it began, leaving Lisa sitting there weeping for her lost love. Then she sees the body move. Jesse has been left behind under the charred remains of Fred Krueger and is back in control of his own body. Lisa embraces him.

Things return to normal and a yellow school bus picks up Jesse, who walks to the back and sits with Lisa. Jesse just can't believe it's really all over. Lisa doesn't want to talk about it any more.

Suddenly Jesse is certain that the bus is speeding up, just like in a dream he had and he begins to panic, but then it slows down and picks up someone at the next stop. Suddenly Freddy's hand bursts from a girl who had been talking with Lisa and Jesse and we hear Krueger's evil laugh as the bus speeds off into the desert.

This film raises a lot more questions than it answers. Since Freddy Krueger was a child killer, why does he pursue Jesse and not the teenager's little sister? Possessing her seems like it would be something Freddy would find a lot more fun since his dreamscape is always shown as populated with small children. We also don't know why Jesse is the only person in the house bedeviled by bad dreams and all of the concomitant problems. Is it because his room used to be Nancy's?

The best line in the film is in the scene at breakfast when we hear Jesse in the background scream himself awake and his little sister asks, "Mom, why can't Jesse wake up like everybody else?" Had the rest of the film been up to the level of the wit expressed here, it would have been a much more interesting movie.

At one point when Jesse wakes up screaming, his parents rush in so quickly they had to have been standing right outside the door. Since his mother even has her robe on, we must assume that Jesse had been screaming longer than the scene indicates.

When Jesse dreams in school and wakes up screaming yet again, only to find a real snake around his neck, he does nothing! What would you do if you suddenly found a snake around your neck? Probably freak out and shake the snake off of you, not just sit there looking stupid.

Throughout the film they keep going on about how hot it is in the house and how they have to get the air conditioner fixed, but at no time do we see anyone using any electric fans. That doesn't make sense.

The scene with the bird makes even less sense. What is it supposed to mean? And why would anyone fear a parakeet? They're small birds and as fragile as can be. If the heat in the room is supposed to signify the presence of Freddy Krueger trying to manifest himself, Jesse sure doesn't indicate it by any actions of his. Amazingly, the incident is never discussed again or resolved to the satisfaction of Jesse's parents.

When Jesse goes out at night, he walks. What happened to his car? We don't see it at all in the entire last half of the film. We just see Lisa suddenly driving a car instead of Jesse.

Why does Freddy kill Schneider? To try to win Jesse over to his side because Walsh secretly really wanted to see Schneider dead? If anything, Schneider displays the kind of characteristics that Freddy would find admirable. This is the only adult in the four films who was slain by Freddy without posing any sort of threat to Krueger.

When Jesse is brought home by the police, he actually gets annoyed that his father suspects him of using drugs. What does he expect? Being found wandering naked in the middle of the night is not a commonplace occurrence by any stretch of the imagination.

Then when Lisa drives out to the abandoned power plant at the end of the film to search for Freddy/Jesse, there are clearly lights on around the plant like night lights. But if it's abandoned, why are there lights on?

Lisa emerges as the true protagonist in this film as Jesse keeps whining and complaining and won't do anything to help himself. And after he's completely dominated by Freddy, it's Lisa who manages to rescue him.

Although we can assume that the scene with the yellow school bus at the end of the film is a dream (since Lisa and Jesse have both been shown to have cars and never ride the bus), we're left uncertain about their fate, except that they seem to be having bad dreams again. We do know that the Walsh's move away because **Nightmare 4** shows Nancy's old house and it's boarded up and abandoned. Did Jesse die? Is that why the Walsh family moved? Did they finally decide that the house was indeed cursed with tragedy for all who dwelled there?

JACK SHOLDER, THE NIGHTMARE CONTINUES

by Dennis Fischer

Before Jack Sholder took on the task of directing **A Nightmare on Elm Street Part II: Freddy's Revenge**, he had written and directed **Alone in the Dark**, a stalker film featuring three enjoyably psychopathic performances by Martin Landau (who possesses one of the most unnerving smiles in Hollywood, which he used to good effect), Jack Palance (Believe it or Not!) and Erland Van Lidth (the man-mountain from **The Wanderer** and **Stir Crazy**). He also wrote the script for **Where are the Children**, adapted from the novel by Mary Higgins Clark and starring Jill Clayburgh and Barnard Hughes.

In the past he's directed **The Garden Party** for PBS and **Cats and Dogs**, a short which won an award at the Chicago Film Festival, but his primary background has been as an editor. He's edited everything from the Emmy Award-winning series **Life Line** to **King: From Montgomery to Memphis,** and the horror film **The Burning**.

When I talked with him, he was in the final stages of editing **Nightmare II**. "It's coming together very well," he remarked. "They say nothing looks better than the script or worse than the first cut, which is always the case. All the dailies look pretty spectacular, so you figure when you see it all cut together, it'll look great. But I should know, considering my background, that the first cuts are usually pretty horrifying.

"It's like a novelist who writes his novel by writing a sentence at a time. He writes the first and the seventh sentence in chapter nine, and then the third sentence in chapter two. He puts these sentences in an envelope and sends them off to somebody who has to then figure out how it should all go together. Then at the end of the year, he reads his novel and he's shocked. It's a similar kind of situation."

The film opened to magnificent box office results in New York and did extremely well during its theatrical release. Sholder points out that **Nightmare II** has "all the elements, but it's quite a different picture from the first one. Wes (Craven, writer-director of the first film) did an excellent job and obviously made a very good film that struck a chord. The picture did so well and, unlike most horror films, it kept going week after week instead of dropping off the way many of them do. It really affected a lot of people, and I hope this one does also.

"We took a chance in terms of making a different movie. The only thing that's the same is the Freddy Krueger character who, as you probably know, is starting to become a bit of a phenomenon. People go to screenings of the film dressed like him and Robert Englund's getting fan letters and people are showing up at his house in Freddy get-ups. It's almost turned into a **Rocky Horror Show** kind of thing."

One thing that Sholder wanted to change, however, was the dark tone of the first **Nightmare** film. "Our picture is lighter. Wes is a very serious guy and his film was very dark, very oppressive, very serious and fairly unrelenting. There wasn't much intentional humor in it. We, on the other hand, leavened ours with humor. It got filtered through writer David Chaskin's and New Line Cinema head Boby Shaye's sensibilities. The pair of them developed the script on their own without Wes, and then I added my two cents worth. So while the film does have pretty serious moments, we have more fun with it. The whole scale is bigger, the scope is bigger, the effects are bigger. I think it's got a couple of really stunning sequences; the sort of things that people see and say to their friends, 'Hey, you've *got* to see this!'"

Sholder is proud of the scene in which Freddy Krueger is trying to get back into our world from where he was sent at the end of the last picture. He tries to take over the body of the teenaged son of the family that moved into the house on Elm Street where everything happened five years ago. Krueger tries to gain control of the hero, Jesse Walsh, bit by bit, until Jesse finally turns into Freddy in a transformation that Sholder compares to those in **The Howling**. "It's really spectacular and very imaginative," Sholder said. "The effects are extremely clever without being overly disgusting. It's very easy to disgust an audience. I told all of our special effects people, the two special makeup artists and the mechanical effects designer, none of whom worked on the first picture, that I wanted to go for the awe rather than the ugh — to

amaze people, to startle rather than disgust them. The film is not big on gore. I hope it's big on imagination."

Sholder is not daunted by the prospect of following up such a successful original, particularly since he does not feel that his film is a cookie-cutter copy of other horror movies. "But on the other hand, it is **Nightmare on Elm Street Part II**," he admits, " so that means that even if the movie were terrible, it would do well at the box office. If we actually have a really good one, that gives us a chance to go through the roof, which is what I think will happen. I think it'll be bigger than the first one."

Originally Wes Craven was going to direct the picture. But unhappy with the script and tied up with several other projects, he demurred. However, Craven was consulted on the project and did offer a few suggestions. As New Line was pleased with the job Sholder had done on **Alone in the Dark**, they then offered the job to him.

Sholder does not want, however, to get typecast as a horror film director. "It's not really my goal in life to make horror films," he says, "but they asked me to read it and I said, 'hey — this thing is terrific.' I got very excited and started thinking this would be a lot of fun to direct. Sure enough, that's what happened. I basically came on the film about six weeks before we started shooting, so I had to do a fast study on it."

One thing that **Part II** has going for it is an able cast headed by Robert Englund reprising his role as Freddy Krueger. Says Sholder, "I think the major asset of the first film, in addition to the concept itself and the fact that you were never sure when you were dreaming or awake, was Robert Englund. Usually in horror films, the boogeyman is just that. Robert is an actor of considerable stature. He played the good alien on **V** and received an Emmy nomination. He's a superb actor, and he's created a character who's very scary, but interesting and devilish — not the usual sort of boogeyman.

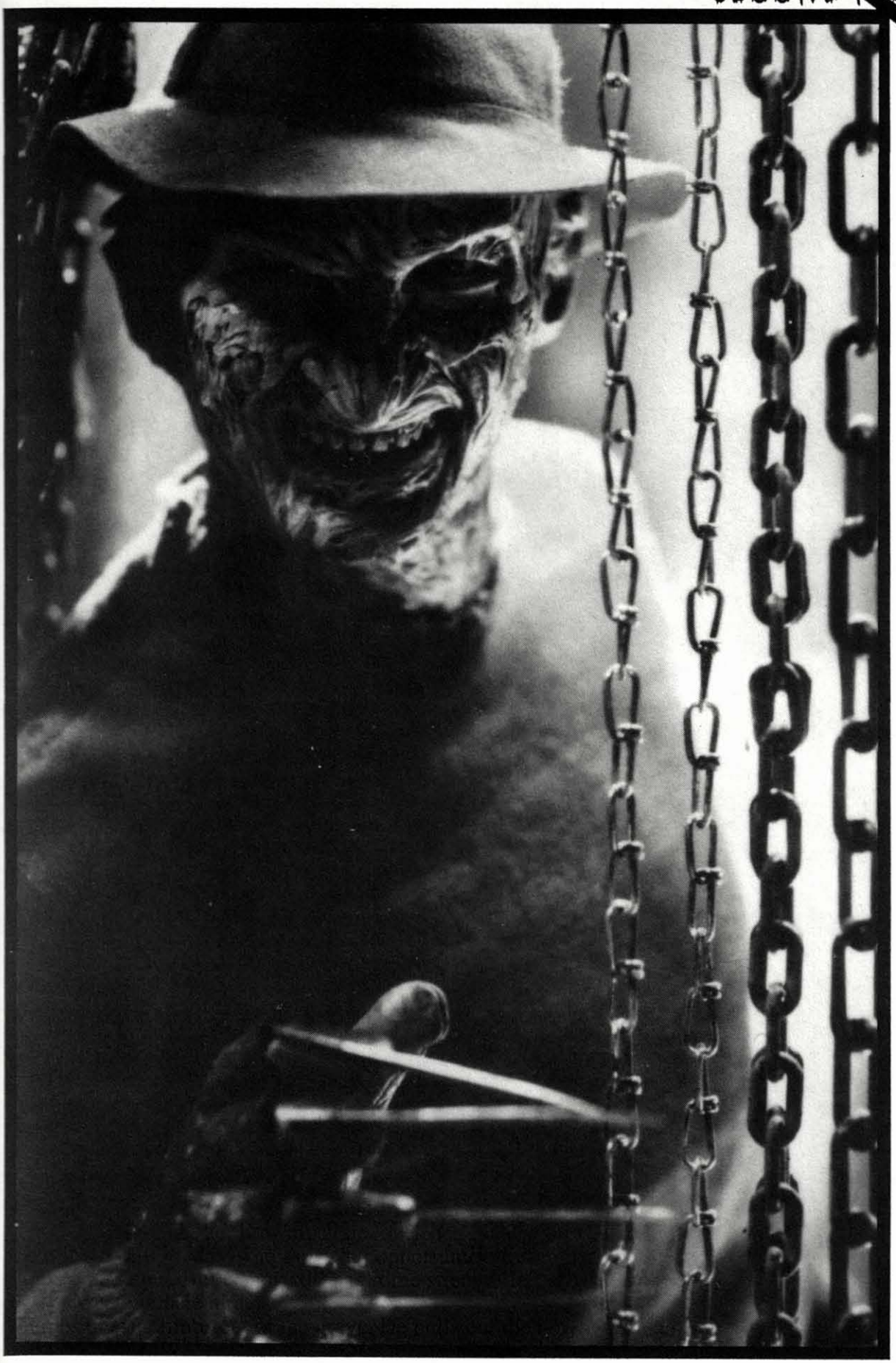
"We also have Clu Gulager and Hope Lange, who are both wonderful actors. For the two main juvenile roles, we have Mark Patton, who really gives a superlative performance, and first-timer Kim Meyers, who lives with her film-composer father. She's a bit of a discovery."

Sholder has high praise for his cast: "I think that right down the line, everybody has tried to improve upon the first picture. I certainly feel that our cast has. There's not a weak link in the cast. It was also a pleasure working with the crew. My director of photography, Jacques Haitkin, is a superb cinematographer. I think we have a greater use of color than in the first film. We tried to pull the camera back to get more depth and also moved the camera quite a bit to give it a glossy look."

Sholder, like most directors, found the special effects challenging. "We had a five-page list of special effects. In one sense, it's a special effects movie. I had no idea how to achieve half of them when I started. Fortunately we had people working for us who had very good ideas how to achieve them. It involves makeup appliances, extensive miniatures and a lot of mechanical effects like boiling pools or exploding hot dogs. There's a sequence where this bus ends up teetering on the abyss of hell while the ground falls away all around it. There's some spectacular stuff.

"But from another point of view, the hardest thing was not to make it a special effects picture, to try to keep the human element in there. Because on another level, I see the picture as a love story, or it's beauty and the beast after the hero turns into Freddy, and his girlfriend has to win him back and does it through the power of love. It gets kind of touching; not the usual horror film. It has human values. Everybody says all the money is in the special effects, but really for me the money was in having all those effects relate to and come out of real characters.

"It's often necessary for me to remind some of the special effects people that we weren't photographing their robot or their appliance, we were photographing it acting as a human being, having to go through some emotional state. Part of my contribution to this thing was to keep that element there. Oddly enough for someone who has just made his second horror film, my real loves are Truffaut and Renoir, the great humanist filmmakers. Those are the films that I go to see. Which is really not to downplay horror films. I really did enjoy doing this film. On one level, it's very pure cinema. I like the fact that we used the language of cinema to tell our story."





THIRD NIGHTMARE

Chuck Russell had previously been a writer and producer whose credits included work on various Roger Corman films in the early Seventies as well as producing and co-writing the Rodney Dangerfield hit **Back to School**. After directing the "Dream Warriors" installment of the **Nightmare on Elm Street** series, he went on to the successful remake of **The Blob**.

Sleep, those little slices of death,
How I loathe them."

—Edgar Allan Poe

Paste is being stirred and poured into a bowl. A fly is crawling along the edge of the bowl, undisturbed. Strips of newspaper are cut and pasted on a model being built by Kristen Parker, a teenage girl. It's a model of a house.

Kristen looks at the clock. It's 1:20 in the morning. She turns the radio on loud, then takes a spoonful of coffee granules, puts them in her mouth and washes them down with a can of Coca-Cola. Kristen keeps working on the model, but she's getting sleepy in spite of all she's trying to do to stay awake.

Elaine Parker, Kristen's mother, comes in to the girl's bedroom, turns off the radio and makes her daughter go to bed. Elaine has a guest downstairs who calls up to ask where the bourbon is. Kristen is looking at the model house as she falls asleep.

Suddenly she's standing in front of that house as a wind blows over her down the darkened street. The house looks abandoned and is boarded up, but there are children playing in front of it and singing a nursery rhyme. A little girl riding a tricycle peddles into the house and Kristen runs after her to make the child come back out. When Kristen enters the house, the front door slams shut behind her. She follows the child downstairs where the little girl says, "This is where he takes us."

A fire starts spontaneously in the furnace nearby and the little girl remarks, "Freddy's here." Kristen picks up the child and begins to run, but Freddy Krueger is close behind. She runs into a room filled with bodies and Kristen screams. The little girl she's holding complains, "Put me down, you're hurting me." Kristen looks down and sees that the little girl is nothing more than a charred corpse.

Kristen wakes up with a start, sitting up in bed. She walks to the bathroom to throw some cold water on her face. The sink fixtures twist of their own accord and grab her while she can see Freddy leering at her from inside the mirror. The fixtures sprout knives and attack her. Kristen screams and her mother bursts into the bathroom and finds Kristen standing there holding a razor over her slashed wrist. Kristen looks at her mother and faints.

In a mental hospital, Dr. Neil Gordon is coming in while a radio in the background reports two more teenage suicides committed the night before. One of his patients, Jennifer, asks him if she can get her cigarette privileges back, but he defers. When Gordon sees his associate, Dr. Elizabeth Simms, he tells her that he's not enthusiastic about the idea of having a grad student added to his staff, but he's told that she's been doing some remarkable work.

Kristen Parker has been brought in to admitting and she's in the infirmary, hysterical. She refuses to be sedated and attacks anyone who tries to give her a shot. She kicks Dr. Gordon and then Kristen grabs a scalpel and slashes an orderly.

When Kristen starts reciting the nursery rhyme about Freddy that she heard in her dream, it is finished by Nancy Thompson, who walks in just then. Nancy walks up to Kristen and asks the girl where she heard that rhyme. Kristen drops the scalpel and Nancy embraces the girl, comforting her.

Later, Nancy talks with Dr. Gordon about the kids there and the strange sleep disorders they suffer from. A month before, one of them cut off his own eyelids to stay awake, and so was sent to another hospital.

Nancy explains that she's had some experience with pattern nightmares. As she leaves to go to an appointment, Nancy drops her purse and when he helps her pick it up, Dr. Gordon notices a prescription bottle in it for a substance he's unfamiliar with.

After Nancy has walked away, Dr. Gordon turns and sees a nun in white standing about twenty yards away, but then she's swallowed up by the crowd.

Nancy is shown around the hospital by the orderly and meets Phillip, who has problems

with sleep walking. He has models in his room, including one of a spaceman, and other marionettes on strings. Sharing the same room is Kincaid, a black who often gets violent and is thrown into the "quiet room" to settle down.

Another boy in a room nearby is a mute, Joey, who is watching an attractive nurse quite intently.

At Kristen's home, Nancy tries to interview Elaine Parker, but the woman just claims that her daughter is trying to get attention. It's also obvious that she doesn't care what her daughter wants. Nancy is allowed to visit Kristen's room and finds the model there that Kristen had been making. It's a model of a house that Nancy recognizes immediately.

At the hospital, Dr. Gordon looks up the prescription drug he'd seen fall from Nancy's purse and is surprised by what he finds.

In Kristen's room at the hospital, she draws a picture of the house she'd made a model of, and which she'd visited in her dream. The door to her room opens and a tricycle peddles in by itself. It's wheels leave a trail of blood and then the tricycle melts into a twisted pile. Kirsten backs away from the sight and suddenly finds herself in Freddy's house, trapped.

There's a long table nearby with food set out. Flies can be heard buzzing around it. A pig on a tray lunges at her. She goes into another part of the house and lights start coming on around her.

Suddenly something huge starts moving under the floor and a giant snake with Freddy's head bursts out of the floorboards and grabs Kristen's legs and starts to swallow her.

Kristen screams and calls out to Nancy who seems to hear the mental cry. Nancy falls asleep and into Kristen's dream. She falls through a mirror and appears in the room where Kristen is being attacked. She grabs a shard of glass from the broken mirror and stabs the snake-thing, forcing Freddy to release Kristen. Nancy recognizes Fred Krueger. She realizes that somehow Kristen brought her into the dream and tells the girl to get them out of it again. Nancy wakes up with a cut on her hand from where she'd held the piece of broken mirror.

Nancy takes the model of the house to Kristen's which she'd found in the girl's room back at her house. She reveals to Kristen that it represents the house Nancy once lived in.

Nancy talks to Kristen about the girl's apparent ability to pull people into her dreams and states that Fred Krueger is real. Kristen says that she remembers being able to pull people into her dreams when she was little, but after her parents were divorced and her father left, she stopped.

At the hospital, they have their first group session with Nancy. Kristen is there with Jennifer, Kincaid, Joey, Phillip, Taryn and also Will Stanton, who's in a wheelchair from a failed suicide attempt. Jennifer talks about how she wants to go to Los Angeles to be an actress. Dr. Simms is there with Dr. Gordon, but Simms believes the dreams are a shared psychosis caused by repressed guilt they have to get out of their systems. Phillip complains that the dreams started before they ever met and yet they all are similar.

That night, Will and Joey (who are roommates) sleep in shifts so that one can wake up the other if they start having bad dreams.

Nancy and Dr. Gordon have dinner together in a restaurant and Nancy suggests giving the patients Hypnocil, which is a drug which suppresses dreams. Dr. Gordon refuses because it's an experimental psychoactive drug which he knows that Nancy herself is using and which he believes is dangerous.

At the hospital, Phillip's marionette takes on the aspect of Freddy, cuts its own strings, jumps down to the floor and starts walking towards Phillip's bed. The puppet turns into the life-size Freddy Krueger and attacks Phillip, who wakes up. Freddy cuts Phillip and pulls veins from the boy's arms and legs and begins controlling him like a marionette. He forces the boy to walk down the hall, through a door and up to a ledge in the tower.

Joey sees Phillip in the tower, wakes up Will and then runs out to wake up everyone else and get their attention. Because he's mute, he has to grab a metal tray and start pounding on the doors with it. The others follow Joey to his room where they see Phillip up in the tower. They call out to Phillip, who is helpless in Freddy's grip. To Freddy, Phillip is just a puppet, and when Freddy cuts Phillip's "strings," the boy falls to his death, although it looks as though he jumped.

The next day in group therapy, Dr. Simms insists that it was just a sleep walking accident and refuses to accept that it has anything to do with their dreams.

Dr. Gordon feels differently and wants to prescribe Hypnocil. After the session, when Nancy tells him that he's right, he's still not sure and wonders what he's getting into. It will take 24 hours to get the experimental drug.

Kincaid was so upset about what'd happened that he became hysterical during the session and was sent to the "Quiet Room," otherwise known as solitary confinement.

Jennifer is in the lounge watching television. She convinces the orderly to let her stay there awhile longer. She's smoking and in order to try to stay awake she burns her hand with a cigarette.

While flipping around the dial on the TV she stops at a talk show, since she wants to study how stars think and act. Dick Cavett is interviewing Zsa Zsa Gabor but suddenly Cavett turns into Freddy who says, "Who cares what you think bitch!" and starts to attack her. Then the picture blanks out and becomes solid static.

Jennifer walks up to the TV which is suspended from the wall on a small stand. Suddenly arms reach out from the TV and grab her to prevent her escape. Then Freddy's face appears out of the top of the television with rabbit ears sticking out of his head and mockingly asks Jennifer about wanting to be in TV right before he pulls her head into the TV set, causing it to short out.

Max, the orderly, comes rushing in and finds the body.

At Jennifer's funeral, a nun comforts Dr. Gordon. It's the same nun he saw the other day and she identifies herself as Sister Mary Helena. She tells Neil that the only thing that can save the children is for the unquiet spirit to be laid to rest.

When Nancy walks up to Neil, the nun is gone.

Nancy and Dr. Gordon go out to dinner and he admits that he's mystified by what's happening. She states that she believes he's ready for the truth, if he'll trust her.

The following day, at group therapy, Nancy reveals all that she knows about Freddy Krueger, who he is and why he's threatening and killing them. Nancy explains that the teenagers there are the last of the Elm Street kids, the children of those who murdered Fred Krueger, and now Fred is exacting his vengeance. Nancy explains that Kristen is the key because she can pull the rest of them into her dream so that they will all occupy the same dreamscape.

This is a special group session in which Dr. Simms has been left out because of her opposition to Nancy's theories. They pull the shades down in the room and Dr. Gordon performs group hypnosis so that they'll all sleep. They think it didn't work and that they just woke up. Joey is lured out into the hall by a nurse, the same one he had been admiring earlier. She lures Joey into an unoccupied room and tells Joey that she's been waiting for a chance to be alone with him.

The others suddenly realize that they're still asleep but are occupying the same dream now. Will proves it by standing up and leaving his wheelchair. Taryn changes her appearance so that she's dressed in a punk style with spiked hair.

Nearby, the nurse is seducing Joey. She takes off her uniform and crawls on top of Joey, pushing him down on the bed. Suddenly she grabs his tongue and yanks it out, using lengths of it to bind his arms and legs to the bedposts. Then the bed beneath Joey drops away so that he's suspended over a fiery pit.

The room the others are in begins to change. Flames erupt around them and the walls start to steam. They get to the center of the room for protection when suddenly Dr. Simms opens the door and they all wake up. Joey is lying on the floor, apparently having a heart attack as a code blue is called. Later he's judged as being in a coma.

Dr. Simms is furious over the unauthorized session and the hospital administrator relieves Nancy Thompson and Neil Gordon from duty, in essence firing them and forbidding them to return to the hospital or see the patients.

While Dr. Gordon is cleaning out his office and carrying material to his car, he comes across a photo of himself with Phillip and Jennifer, two of the patients who died. Suddenly he sees the nun again, and this time she's in the tower, a wing of the hospital long unused. He breaks the lock on the door and goes inside. Finding his way up the stairs, he finds the nun lighting candles. "This is where it began," she says.

Dr. Gordon remarks that this wing has been closed for years, ever since a scandal back in the Forties.

Sister Mary Helena describes the wing as a purgatory where the criminally insane were kept.

A young girl on staff was accidentally locked inside over the holidays, but the inmates kept her hidden. She was raped hundreds of times. When she was finally found she was barely alive, and she was also pregnant. Her name was Amanda Krueger. Freddy Krueger was the bastard son of a hundred maniacs.

"You must find the remains and bury him in hallowed ground," the nun explains. "If your faith is science, doctor, it may be you that's laid to rest."

The nun walks out the door and Neil can no longer find her.

Nancy hasn't yet left the hospital but is sitting with Joey in his room, trying to get him to wake up. "Let go of him, you bastard!" she demands.

Slash marks appear on Joey's chest that spell out: COME AND GET HIM BITCH.

Outside, Nancy tells Dr. Gordon that they have to go in again to rescue Joey. Dr. Gordon tells her what the nun said and so he wants to find Freddy's body.

Kristen becomes hysterical when she learns that Nancy and Dr. Gordon are gone and that their Hypnocil is being taken away.

Nancy and Neil go to see her father. He's alone in a bar, drinking. They've been estranged for some time and he's surprised to see her. She comes right to the point, stating that Fred Kruger is back and they must find where his bones were hidden. Don Thompson refuses to discuss it. When Dr. Gordon's beeper sounds he goes to a phone while Nancy continues talking to her father.

Dr. Gordon phones a number he got from his service and finds that it's a pay phone in the hospital where Taryn is waiting for him to call. She tells him that Kristen has been sedated.

Neil tells Nancy to get to the hospital as quickly as she can. Dr. Gordon stays with Don Thompson, grabs him by the shirt and demands he tell where Krueger's remains are because lives depend on it, including his daughter's. Thompson reluctantly agrees.

Along the way, they stop at a church and Neil goes in to get a bottle of holy water and a crucifix.

Nancy arrives at the hospital and she convinces Max, the orderly, to let her in to say goodbye to the others. He relents and allows her in even though it's against orders.

Don Thompson and Dr. Gordon drive to a junkyard, which is where they hid Krueger's remains. Thompson unlocks the gate and they drive in.

Nancy and the others get together to try to link up with Kristen, whom they know must be falling asleep from the effect of the sedative. They use hypnosis to all fall asleep together and link up with Kristen in the quiet room. It works.

Then Freddy attacks.

Suddenly Kristen thinks she's back home on the night she hurt herself. She finishes working on the model of the house and gets in bed when her mother comes in. She hears her mother's visitor ask where the bourbon is and Elaine Parker goes to tend to him even though Kristen didn't want her mother to leave her alone. Suddenly someone pulls Elaine out of the room and then Freddy enters, carrying Elaine's severed head in one hand. But Elaine just berates Kristen from her severed head and then the tuxedo-clad Freddy attacks the girl. Kristen flees and finds herself back in the old house.

Kristen calls out and Taryn hears her. Freddy appears to confront Taryn and she stands up to him. But Freddy knows that Taryn was once a drug addict and his fingers turn into hypodermic needles while tiny holes in Kristen's arms start undulating as though hungering for the drugs the needles contain. He attacks Taryn, injecting her with an overdose while he exclaims, "What a rush!"

Will Stanton is alone in a hallway of the old house as he searches for the others. At one end of the hall he sees a wheelchair while at the other end is Freddy. The wheelchair rushes down on him, blades sticking out from the wheels. Will defends himself with his dream power of the Wizard Master. When Freddy confronts him, Will attacks him, but Freddy fights back and kills the boy, saying, "Sorry, kid, I don't believe in fairy tales!"

Nancy and Kristen finally locate each other and Kincaid bursts through the wall, revealing his dream power to be super-strength. Kincaid calls out, taunting Fred to attack them.

A door appears and through it they see a flaming pit. Wanting to find Joey they feel they have no choice but to enter it. They walk through the door and down some metal stairs.

Back in the junkyard, Don and Neil come up to an old cadillac and Neil pries the trunk open with a shovel while Don Thompson hangs back, smoking a cigarette.

Don wants to leave, but Neil insists they have to finish this together as they must dig a grave for the remains as Don is about to attend a funeral that's long overdue.

Nancy, Kristen and Kincaid emerge where Joey is tied suspended over a deep, fiery pit.

Freddy walks up, carrying a doll, laughing. He taunts Joey and threatens to drop him into the pit. Nancy grabs Joey, holding on to his arm to keep him from falling when Freddy releases the constraints which had been holding Joey up. Kincaid pulls Nancy and Joey to safety while Fred and Kristen fight.

Fred grabs Kincaid and Nancy stabs Freddy, but to no real effect. Nancy remarks that Fred seems stronger than ever, to which Krueger remarks that the souls of children give him strength. To show what he means he pulls open his sweater to reveal the faces of his victims on his chest as though they're trapped inside him and trying to get out.

Freddy suddenly feels his bones being disturbed and he drops Kincaid and then disappears.

In the junkyard, Don and Neil hear a noise and suddenly all the junked cars around them start up with lights flashing and horns sounding.

Neil grabs for the bones but they reassemble and rise up into a blackened skeleton that attacks him. Doug tries to attack the bones but Freddy's skeleton picks Doug Thompson up and



hurls him to be impaled on a protruding piece of metal where Doug dies.

Freddy's animated skeleton knocks Neil into the grave they'd been digging and starts throwing dirt down onto Gordon, then makes a victory sign as his bones collapse.

Nancy, Kristen, Joey and Kincaid are in a hall when Fred returns and appears in all the mirrors. Fred reaches out from all the mirrors and begins pulling all of them into them until Joey screams and the mirrors all shatter. Joey's voice is his dream power.

They think that they've defeated Krueger for now.

Nancy's father appears to her, telling her that he's passed over but that he couldn't leave without saying good-bye to her and telling her how much he loves her. Nancy goes to her father and embraces him, but it's really Freddy who takes the opportunity to stab her with his finger-knives. Then he turns on Kristen. But Nancy still has some strength left and she grabs Freddy and forces his own knives to impale him.

In the junkyard, Neil comes to and climbs out of the grave. He pulls out the holy water and

throws it on the bones, then places the crucifix with them.

Freddy screams and vanishes.

Kristen is overcome with grief and grabs Nancy's body, saying that she won't let Nancy die but will dream her into a beautiful dream.

At Nancy's funeral, Neil sees Sister Mary Helena and goes to talk to her. The woman disappears around a corner and when Dr. Gordon reaches that spot he finds the grave of Amanda Krueger, who had also been known as Sister Mary Helena.

That night, Neil sleeps with the model of Nancy's old house in his room. In the house, upstairs, a light comes on, showing that somehow, some way, Freddy is still home.

The only real problem with these movies is that each new one tends to undercut and cheapen the victory achieved in the previous one. Nancy Thompson had escaped Krueger before only to die along with her father in this third entry. And Krueger's defeat is short-lived. In fact the only survivors of the Elm Street kids in this film are all slain in the fourth film, seemingly proving that Freddy Krueger is an invincible demon that even man's religious symbols can only wound, but not destroy.

This definitely has the strongest story of the three sequels, and what it reveals about Freddy Krueger is handled in a much more interesting fashion than the ham-handed origin story on **Freddy's Nightmares.** At least here, Amanda Krueger, even though a ghost, is a character who projects some sort of personality, unlike the ciphers and cliches which populate the TV origin. Since Amanda Krueger supposedly died not long after Freddy was born, this opens up the matter of Freddy's childhood and how he came to know that death would be a beginning for him instead of an end.

In the scene when Phillip is forced by Freddy to go into the tower and finally to fall to his death, how come Phillip's friends just stand in Joey's room hollering through the window rather than trying to get to the tower or having someone else get into the tower to help the boy? If anyone was alerted and on their way to the tower to try to rescue Phillip, we're never shown that this is so.

Joey is the only boy whose shown to have any sort of interest in sex. Since all teenage boys are interested in sex, does this mean that he's the only normal one in the group? By portraying Joey as sexually curious while none of the other kids are, it makes Joey look almost perverted because he's not repressed. Maybe Dr. Simms is right when she says that the kids are actually repressed. Since Freddy uses Joey's interest against him, within the context of the story Joey's sexual curiosity is portrayed as a weakness. In fact, the seduction scene and Joey's imprisonment is practically Biblical in the way that Joey is punished for responding to an attractive woman. This is quite a contrast to the first film where the teenagers are casually promiscuous.

In this story, Don Thompson says that he's the one who hid Freddy Krueger's bones while in "No More Mr. Nice Guy" it's a different policeman who hid them and Thompson was nowhere around. So who really hid them, or is continuity already starting to run fast and loose in this series?

When Nancy, Kristen and Kincaid are reunited on the dreamscape, none of them inquire about the others, almost as though they know that Will and Taryn are already dead. After the dream ends, the only funeral shown is Nancy's. What about Will and Taryn's as well as that of Nancy's father? When the bodies of Nancy, Will and Taryn were found at the hospital, there must have been quite an uproar, but nothing is mentioned about this. Four people died that night. Isn't there an investigation?

This film again shows dream actions directly effecting reality. Phillip is not only shown walking down the hall when Freddy is controlling him, but the boy is apparently shown to walk *through* a closed door as though he's not a material being. But this doesn't happen on the dreamscape, it happens in reality as it is Phillip's physical body which falls from the hospital tower. And when Jennifer is killed, her body is found with her head imbedded in the television, just as she died in her dream.

Although this film kills off Nancy Thompson and her father, it introduces Kristen Parker who plays an important role in the fourth film.

PETER CHESNEY AND HIS DREAM WARRIORS

by Ron Magid

This interview was conducted as Nightmare 3 completed final production.

In **A Nightmare on Elm Street Part III**, Freddy Krueger is back with a vengeance — and he means business. This entry in the series which is designed to keep its audience always guessing where they stand in that narrow no-man's land between sleep and consciousness, pits the seemingly undefeatable Freddy against a group of "Dream Warriors": young men and women who have been trained to fight this evil on his own turf — in their dreams. The film is a real frightfest, packed with dozens of mechanical and makeup effects to keep fans on the edge of their seats.

Handling the film's 50 or more mechanical effects are Peter Chesney and his crew, who collectively refer to themselves as Image Engineering. Housed in a two-storey industrial complex located in Burbank, the relatively-new company has contributed excellent work to a large number of genre films. The problem with this one, according to Chesney, has been to get the extremely large number of effects completed in an unusually short period of time. "The real trick to this film is handling the logistics," he says. "We had very little time during pre-production, now we're still fooling around with last-minute insert shots, and they've got Coming Attractions running for the film up on Hollywood Boulevard already! Usually the time between the completion of principal photography and the release of a film is six months, so this is an unusually tight schedule, because we're expected to have everything done and the film in the can just two months after photography was completed! The schedule was so tight that I had to have 10 guys on-set and 15 fabricating effects back at the shop during the entire filming. We had three units shooting at one time with effects on every unit. Same time, different locations, so I had to run back and forth between units just to keep up with it. I think it's all coming together well from what little I've seen at the editor's office."

Any five of the effects Chesney and his crew had to come up with for **Nightmare III** would have been sufficient to startle and amaze even the most jaded horror fan. A brief listing amply illustrates the diverse effects required to bring Freddy's menace to the screen: An enormous snake which wraps itself around a room, a "Freddy Wheelchair" which chases a crippled boy, a Dali-esque melting tricycle, water faucets that come to life and metamorphosize into Freddy's hands, exploding mirrors, a hospital room turning into Freddy's boiler room and a junkyard that comes to life!

To pull off the effect of a melting tricycle, Chesney originally planned to cast the piece in wax, and then melt it using conventional heating techniques, but the director had other plans. "He wanted it to roll into a room leaving bloody tire tracks, and then melt like a watch in a Dali painting," Chesney says. "He didn't want to see it start to drip, he just wanted to see it smoke and melt, so we cast a real tricycle in various grades of polyurethane foam rubber, and then we used extremely fine, hair sized wire to make the bike appear to melt. It was an 11 hour set-up and it took 26 wires. We had to do a lot of testing to get the spokes to collapse just right."

Another elaborate effect involves a roomful of mirrors which shatter simultaneously as the Dream Warriors burst through the glass. The hard part was to make everything happen on cue, so Chesney rigged an electronic release system which ran to all the slingshot mechanisms which shattered the glass from behind the mirrors. "We had 19 mirrors that exploded at once," he marvels, "and we had stunt doubles leaping out from behind some of them. Half of the mirrors were tempered glass and half were real, but I wanted the stunt people to come out of the tempered glass mirror because in stunt work, they can actually get cut up just as bad with either. The tempered glass all goes at once, it turns into popcorn-sized stuff so it was better for safety's sake. We had all our hardware hidden behind paper we put behind the mirrors, so you



would see something in back of them after they exploded, and on the count of three, I hit the button that ran through all the release wires, and the stunt people launched themselves through at the same time. We had the materials to do it again, but I sure hoped we could do it in one take. Fortunately, we did."

For another sequence in which one of the Dream Warriors must confront Freddy in a bathroom mirror, Chesney had to devise a way in which the hot and cold water fixtures could change into Freddy's hands. Chesney had the porcelain handles actually cast in latex, so they could stretch, and one of the handles is even equipped with small knives! The handles pop out of the top of the sink on copper plumbing "arms" and attack the unfortunate victim.

Another similar effect occurs when Freddy pops out of a TV set, an effect which required that Chesney's crew build five dummy televisions, each equipped with a different function. Although they cast a real television to begin with, the actual model brand, if anyone has time to look, is "Krueger Vision"! "The first set had a puppet rig of Freddy's head which pushed up through a rubber membrane at the top of the TV. We used a vacuum to pull the membrane down tight so it could accurately reveal the facial features, kind of like a **Videodrome** effect, except we took it a little further. By actually bringing the membrane all the way in, we were able to match the puppet head to our actor's face, and at that point, we substituted the actor, and then he began to talk. Another TV set was rigged so that Freddy's arms could burst out of the side, grab this girl who's watching, and smash her head through the screen!" The arms that emerge from the sides of the TV were all machined metal incorporating various elements like vacuum tubes that you could actually find in a TV set! Of course, the hands are equipped with the blades that are Freddy's trademark.

Those blades are also present in Chesney's design for the Freddy wheelchair — the arms of the chair have Freddy's gloves mounted on them, and the radio-controlled fingers were designed to drum impatiently as the chair chases one of the Dream Warriors who is, by day, a cripple, but who can run in his dreams. The chair is adorned with all manner of spikes and weaponry, and stands approximately six feet high. "We designed it right from the drawings on



up to give it a big, scary look," says Chesney. "We also built a track system for the chair so it could chase the stuntman down this hallway, but the chair wasn't moving fast enough, so I mounted it on an ATV (All Terrain Vehicle) so I could see how fast that guy could run! The one stipulation was that I got to drive it! We mounted the camera on the chair, so that part of the chair would be in the shot, as if it were from the chair's point of view. Later on, one of the warriors, who is a wizard in his dreams, zaps the chair and it explodes into a lot of little pieces. We constructed an identical chair out of cardboard so that it would break up without creating any shrapnel, itself. We were able to get some nice wheelies out it as it chased the kid down the hall, and Freddy's voice would scream out, 'This chair's for you, kid!'

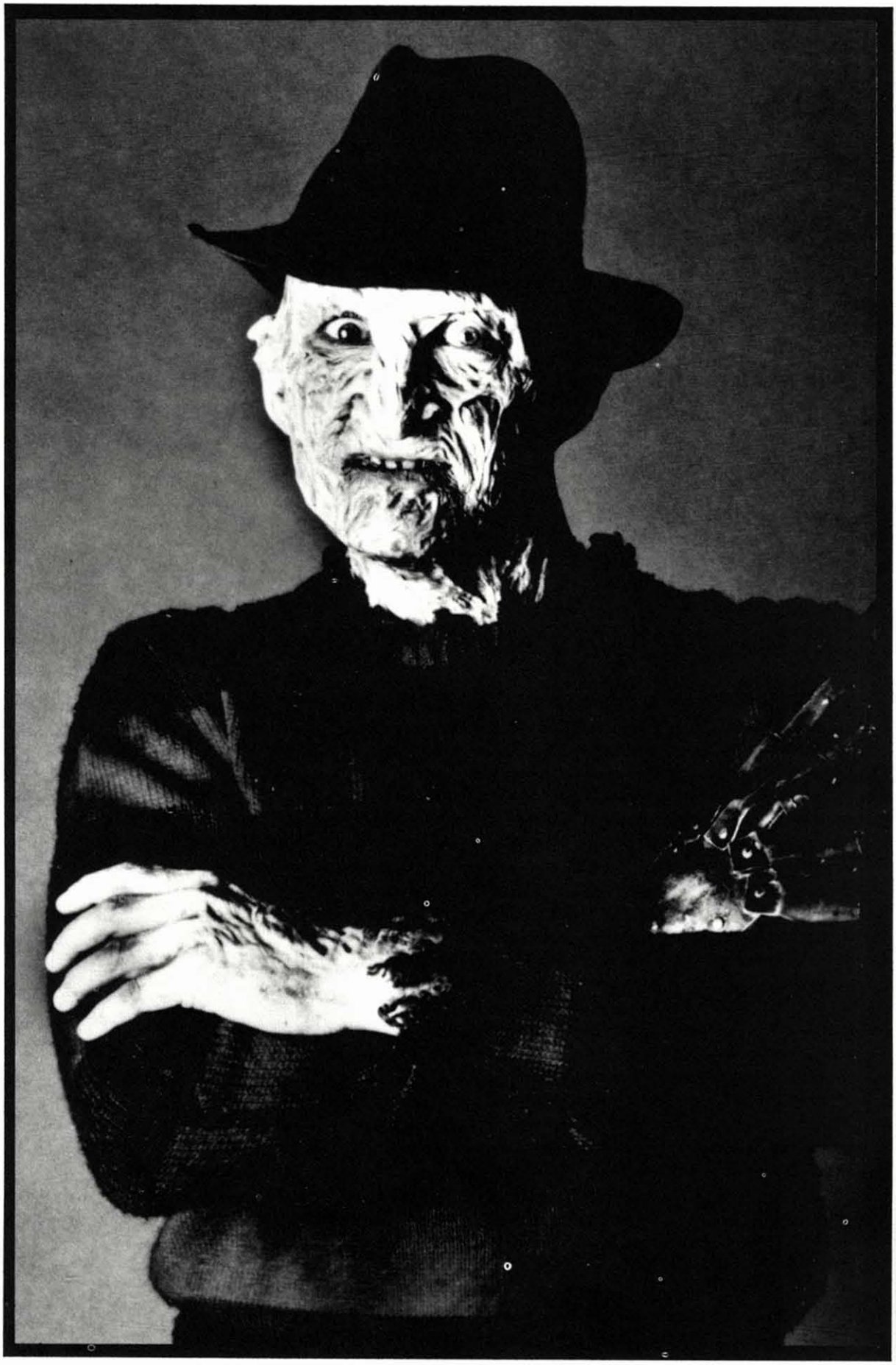
In another sequence, an entire junkyard comes to life almost as a parody of **Night of the Living Dead**. For this scene, Chesney and company wound up spending a lot of time stacking old junkers with forklifts and making burnt out engines start, at least for one shot. "The engine gag worked out very nicely," he recalls. "It kind of takes off across the ground! Since the whole junkyard is supposed to come to life, we spent a lot of time crawling inside of these old cars trying to get old windshield wipers to work and so on. We also dumped a whole stack of cars over. It took a whole day to get these cars stacked. We were limited by the height of the forklifts, so the stack was about five or six cars high. We had to tip the cars over on cue so they would smash this new car up, so we ended up doing that with a forklift, which was a real crude way of doing it, but it worked!"

The effect Chesney claims to be his favorite from the entire shoot seems like it would almost be more disgusting to have done than to witness on screen: the reanimation of a truly dead pig. "It was fun because this pig carcass had been hanging around for a couple of weeks so it wasn't exactly smelling great!" Chesney laughs. "It didn't have any organs inside it, but the head and all the meat were still there, and we had to make it leap up on this girl's dress and bark! We could've molded it if we'd had more time, but it was probably better with all the skin and stuff falling apart. I hope it survives well in editing, because to me, there was something about it that made it my favorite effect. I guess because we didn't have to work that hard on it!"

The film's most complicated mechanical gag was for a sequence that entails Freddy becoming a huge snake which wraps its body about a normal-size room. The entire snake is never visible, but its form can plainly be distinguished running under the floorboards and behind the walls and ceiling, because the room buckles and bends and cracks where the snake's form passes. "We built a track behind the walls, floor and ceiling of the set that would drag a snake-like object that would cause the walls to break open, revealing the skeleton of the building beneath. We made the guards all out of sheet metal, so the snake could whip around pretty fast. The art department built the breakaway walls from a high-lime concentration plaster which made them real weak. Underneath that he had false wood and prescored lumber so that everything would just fall apart. You see the walls and floor breaking up as it first runs across the floor, then up a wall, around a corner and down into the floor again. Then, all of a sudden, there's nothing. The camera looks around with the actress that's in the room, and then the snake bursts through the floor at her feet and picks her up towards the ceiling.

"That was an interesting job to get her to the right mark, especially since when the snake's head was finally sculpted, its mouth was actually smaller than the actress' feet! The snake with Freddy's head is supposed to swallow her past the knees on the first bite, and then carry her through the ceiling, but the mouth was only seven inches wide and her feet were nine! So for just this one shot, we ended up putting her in high-heeled sneakers! It became very important that she hit her mark exactly, so they built a trap for her feet. The entire set was constructed nine feet above ground so that we had room for the enormous amount of machined aluminum hardware we needed to propel that snake up through the floor. We only handled the larger movements of the snake. The sculpture, the facial and eye movements and the paint were all handled by the makeup crew."

The major triumph, Chesney notes, in bringing these effects to the screen for **A Nightmare on Elm Street Part III**, is that he and his crew had very little money to throw around; instead, they were forced to rely on their own ingenuity. "We did get a little carried away with the TV's," he admits, "and we did go a little over-budget on that. We did all of this stuff, 50 or more gags, on a limited budget. It's not like working on **Poltergeist** or anything that has a high budget. We had to work within the limitations of the storyboards and design our effects exactly to that."



FOURTH NIGHTMARE

Renny Harlin had previously directed **Born American** and **Prison** before being tapped for the fourth romp with Freddy Krueger. In the wake of that film's incredible boxoffice success, Harlin recently landed the job as director on **Alien 3** for 20th Century Fox. While **Nightmare 4** brings nothing especially new to the series, it shows that the director knows how to give the audience more of what they liked before.

When deep sleep falleth on men,
fear came upon me, and trembling,
which made all my bones to shake.
—Job IV: 13, 14

A little girl is drawing a picture of Freddy's house in colored hues of chalk on the sidewalk out in front of that boarded up house. Kristen Parker walks up to the little girl and asks the child if she lives there. "Nobody lives here," the child replies.

"Where's Freddy?" Kristen asks. The child giggles and replies that he's not home.

Suddenly darkness falls and sheets of rain come down, washing away the chalk rendering of the house. Kristen is standing in front of the boarded up house as the front door opens inwards as though beckoning her to enter this domain once claimed by Freddy Krueger. Kristen walks up to the house through the pouring rain. She hears children chanting a nursery rhyme and when Kristen looks behind her she sees five children playing out in front of the house in the rain. Suddenly the door slams shut behind Kristen and she's inside the house, alone.

Kristen sees a tricycle bouncing down the stairs in front of her. She opens the door to go back outside but instead finds that it leads to another part of the house. The door slams shut and she cannot get it open again.

She sees a shadow on the wall which looks like Freddy's gloved hand, but it's just a tree branch outside. Then the window bursts inwards and Kristen is hurtled backwards among shards of broken glass. She looks up and sees chains hanging from the ceiling. They rattle like bones. Kristen is in Freddy's boiler room, but it is cold and abandoned.

She hears pounding and calls out for Joey and Kincaid to help her.

In Kincaid's room, he's sitting in bed when his dog, Jason, starts making whining noises like it hears something. Suddenly Kincaid feels as though he's yanked backwards through the air and he crashes through a wall into Kristen's dream. He's really pissed about it, too.

"Aw, shit, Kristen! Not again!"

She apologizes and then Joey shows up, too. Kristen claims that Freddy is there; that she heard him. Kincaid insists that Freddy's dead, buried and consecrated; that they beat him. Kristen insists that he's coming back for them.

Joey agrees with Kincaid and makes her touch the boiler. It's cold. She bends over to look inside and Jason, Kincaid's black and white dog, leaps out and grabs her arm.

Everyone wakes up suddenly. Kristen's arm is bleeding, as though from a dog bite. She wraps a sheet around it and lies back, staring at the ceiling; thinking.

The next morning, Kristen is driving down the street and turns into the driveway of a small house and stops the car. Getting out, she walks up to the back door and rings the bell. Mr. Johnson answers and Kristen asks how he is. He ignores her and turns away. Alice, Kristen's friend, comes to the door and says that she'll be right out. Mr. Johnson criticizes Alice's clothes while Kristen walks over to wait by the car. Alice follows.

Rick, Alice's brother and Kristen's boyfriend, lets himself out by climbing out a second story window and lowering himself to the ground. When Kristen asks if something is wrong with the stairs, Rick replies that it's "Avoid all contact day." He tells her that his father has been popping aspirin like they were popcorn all morning. Suddenly Mr. Johnson appears at the back door and remarks to the kids, "Waiting for a limo?" Rick leaps up, kisses his father and says, "I'm off to the club, honey!" in his best imitation of Desi Arnez. Mr. Johnson just scowls and turns away.

Kristen pulls into the parking lot at school and Debbie walks up, asking if anyone there has Trig that semester because she had a conflict—homework or **Dynasty.** They see Dan Jordan pull up in his truck and Debbie describes him as a major league hunk. Alice imagines herself walking up to him and saying that very thing, but she's too shy to really go through with it. Rick sees his sister's glassy-eyed stare and offers to introduce her to him, but she's too shy for

that, too.

Debbie sees Sheila pull up on her motor scooter and goes to ask her for help. When Sheila uses the inhaler for her asthma medicine, one of the guys standing nearby remarks that she's sucking on the wrong nozzle. Debbie calls him 'needledick' and says, "I bet you're the only male in this school suffering from penis envy!" Sheila gets a good laugh from that. Debbie goes to eat something from her lunch bag but there's a roach on it. She drops it in disgust and crushes the roach.

Kristen is at her locker when Joey and Kincaid walk up. Kincaid is still annoyed by what happened the night before when Kristen yanked him into her dream. Kristen insists that Freddy's coming back. Kincaid says that it's over while Joey remarks that if she keeps going in there she might stir him up again.

Rick walks up and when he remarks that Joey and Kincaid are kind of spooky, then Kristen says that he must think that she's a total freak. Rick says to lighten up. After all, no one's died.

At home, Alice is washing dishes in the kitchen while Rick is working out in the garage, doing karate exercises.

Mr. Johnson pulls up in his car. Rick comes out of the garage and says hello to his father, who replies, "Looking for something?" He goes indoors and says he knows he's late. Rick replies that they waited for him and then finally gave up. When Alice puts a bowl of salad down in front of him, Mr. Johnson complains that the vegetation is not what he expected for a meal after a ten hour work day. "What the hell am I, a rabbit? Christ, Alice, try to think a little more!"

Alice would like to tell him off for drinking his life away, but she doesn't. Mr. Johnson complains some more and calls Alice a daydreamer.

At Kincaid's house, he's in his room throwing darts at a red and green dart board. His bedroom door opens by itself and his dog, Jason, comes in. Kincaid falls asleep and thinks he suddenly wakes up in the trunk of a car. He pushes the trunk open and complains that this isn't his dream. He calls Kristen's name out loud, but there's no reply. He gets out of the car trunk and finds himself in a junkyard, surrounded by cars.

Kincaid sees his dog digging in the junkyard as though it's trying to dig something up. Kincaid calls to his dog which barks at him viciously as though telling him to stand back. The dog urinates on the ground and the stream of urine turns to flame when it strikes the ground. The ground trembles and starts to crack open. A burning red light can be seen shining out of the hole.

The dog starts barking at what it sees in the hole: a burned skeleton. The bones of the skeleton start pulling together and rejoining. Flesh starts to appear on the bones and the entire body of Freddy Krueger reforms. Freddy pulls on his glove and retrieves his old, floppy hat from the dirt and puts it on. Then he stands up, emerging from the hole.

Kincaid is terrified. He knows what this means.

"You should'na buried me. I'm not dead," says Freddy in a rough, deep voice.

Kincaid runs and hides. Freddy comes looking for him. Suddenly a car is pushed from the top of a pile and falls on Freddy, slamming him into the ground. Kincaid thinks he got him and cheers. But then all of the cars in the junkyard start up and glass starts exploding outwards all over the place. Kincaid tries to run but cars block his path so that he can't escape. He calls out, trying to reach Kristen. Freddy comes up to Kincaid and stabs him while Kincaid defies him and exclaims, "I'll see you in Hell!" Freddy laughs and says, "One down, two to go."

Kincaid wakes up in his room, gasping, and then dies in his bed.

At home, Kristen is awake. She's smoking a cigarette and looking out the window.

In Joey's room, he's watching a horror movie on television. He glances up at a pin-up on his wall of a bikini-clad woman. His waterbed suddenly starts rolling beneath the covers and he pulls the blanket back to see a nude woman swimming in it - the same woman who was on his poster, but the poster is blank now. Joey wants to get to her. Suddenly Freddy bursts up out of the waterbed and grabs Joey, "How's this for a wet dream, Joey!" and he pulls the boy underwater with him. A cloud of red starts to darken the water. Joey calls out to Kristen, but it's no use.

Minutes later, the room looks normal again. Joey's mother walks in and goes to pull back the covers and finds Joey's body floating underwater inside the waterbed.

In Alice's room, she's looking at the pictures all over her mirror. Rick wonders why she keeps the mirror covered since you're supposed to be able to see yourself in a mirror. But she says that she doesn't want to. She also remarks that if mom were still alive that their father wouldn't treat them the way he does.

Rick tells Alice that she has to learn to stand up for herself and fight back. He tries to teach her some karate but she isn't very good and just ends up kicking her shoe into the aquarium. "Swish, killed a fish!" says Rick.

The next morning, Alice walks up to Kristen who's sitting by herself outside school. Everyone's been looking for her. Kristen can't find Joey or Kincaid and she's worried about them. Kristen remarks that she and Alice have matching luggage — the bags under their eyes. Kristen hates dreaming while Alice loves to dream. Alice just hates the dreams about her father.

Kristen asks Alice how she handles her nightmares. Alice explains that when she was little her mother taught her to just dream about someplace fun. Kristen wonders how come Alice knows so much about dreams. The girl explains that when it's all you have that you kind of become an expert.

Kristen comes into homeroom and sees that Joey and Kincaid's seats are both vacant. Now she's certain something has happened to them. She starts shrieking, "He killed them!" When Rick tries to calm her down she pulls away and hits her head against the wall.

She wakes up in the nurse's office in school. Kristen wants to get away, but the nurse keeps her there, then turns into Freddy before Kristen wakes up for real.

At the Crave-Inn, where Alice is working, Dan Jordan goes in and asks her where her brother is. She explains that Rick stayed late at school with Kristen. When Dan goes and sits down, Debbie reminds Alice that her shift is over and that Dan is sitting in her section now.

Rick comes in and asks Alice if she can leave right away and tells her that Kincaid and Joey both died the night before. Kristen is distraught. "After all we've been through together, how could I let him get to them? I'm gonna' get that sonofabitch!" When Alice asks who she's talking about, Kristen won't say and tells Rick that they have to go.

They all leave with Dan Jordan and go over to the house which used to be Nancy Thompson's but which those in the know refer to as "Freddy's House." Dan looks at it and remarks that it looks like quite a haunted house.

"It's not just a house, it's his home," Kristen states. "He's waiting in there for me to dream." Rick tries to reassure her that her friends are behind her, but she says that no one can help her.

Rick tells Dan about the legend of Freddy and what the truth of the legend is, and how Kristen told him that he comes in dreams and that if he kills you in your dream you die in reality.

Alice starts reciting the rhyme her mother taught her years before:

"Now I lay me down to sleep,
The master of dreams my soul I'll keep. . . "

Just then Elaine Parker drives by, sees Kristen, beeps her horn and tells her daughter to get away from that house. Kristen tells Rick she'd better go and he says that he'll call her that night.

Alice glances down and sees the colorful chalk drawing of the house on the sidewalk, but when she starts walking away and looks back, the drawing has disappeared.

At home, Kristen is just picking at her food and her mother remarks that that the girl hasn't been sleeping and that it has got to stop. Suddenly Kristen feels strange and realizes that her mother drugged her drink. She finds the sleeping pills and tells her mother that she just murdered her.

Kristen staggers up to her room, tries to put on her coat but is too groggy. Finally she grabs the phone and tries to dial Alice, but then passes out next to the phone. Kristen tries to dream herself into a beautiful place.

She awakens on a beach in a sunny climate. She sees a little girl who says her name is Alice. The girl is making a sand castle. Out in the water, the knives from Freddy's glove appear like a shark fin and race towards the beach, continuing through the sand until it reaches the sand castle which bursts apart. Where the castle stood is now Freddy Krueger. Kristen tries to run away but starts sinking into the sand. Freddy walks over to her, puts on sunglasses and steps

on her, pushing her head beneath the sand. Freddy laughs in triumph.

Kristen falls through the roof of Freddy's house and finds herself crawling on his ceiling. She manages to crawl down to the floor and races down a flight of stairs and appears in the boiler room, which is now hot and steaming.

"Elm Street's last brat! Farewell!"

"We beat you before," she screams.

"And now you're all alone!" he chortles. "Why don't you call one of your friends. Maybe they could help?"

She resists, refusing, knowing that this is what Freddy wants. But she can't help it. Kristen fell asleep thinking about Alice and she now appears in the dream.

"How sweet, fresh meat!" Freddy crows.

Kristen tries to make Alice wake up and get out of the dream. She apologizes to her friend, explaining that her being there was a mistake. Alice looks bewildered by it all.

"Alice, come to daddy!" Freddy coaxes.

Kristen attacks Freddy, trying to make him leave Alice alone. Freddy grabs Kristen and exclaims, "Now no one sleeps!" and hurls the girl into the flaming boiler. Kristen calls out to Alice, saying that she'll need her power as Freddy pulls his sweater open to reveal all his "children," a chest of souls where faces of his victims writhe and scream. Kristen sends her power out with her soul which passes through Freddy but continues on and enters Alice.

Alice wakes up, soaking wet but certain that this was more than just a dream. She's certain when she sees a postcard on her mirror with Freddy and Kristen on it which is inscribed GREETINGS FROM HELL! When Alice picks up the postcard it burst into flames in her hand.

Rick comes to her bedroom door and Alice tells him that they have to get to Kristen's house right away. They rush downstairs and over to her house. They see a fire burning upstairs in her room. They run inside and up the stairs, but when they yank open her bedroom door, the whole room is in flames and they can see Kristen's body on the bed being consumed in the fire.

At the graveyard, Kristen Parker's grave is now next to Kincaid's grave.

At home, Alice is watching a video which shows her and her friends with Kristen during happier times. Rick comes in the door and sees Kristen on the TV screen with him. When Rick asks what she's doing, she explains that it makes her feel better.

Rick thinks that if he had stayed with her it would have made a difference, but Alice replies that it wouldn't have. She saw it happen and when she starts talking about it, Rick doesn't want to hear about it. He says that Kristen wasn't crazy and neither is she. When he asks her why she's acting this way, Alice says she doesn't know, that she feels so different because something happened in the dream. As though part of Kristen is with her.

The next morning Alice sees Sheila and remarks that they have matching luggage. Alice thinks that Sheila has seen him too, but Sheila says that she was up all night cramming for the physics test. Sheila shows a device she made for Debbie which emits ultra-high frequency sound waves to drive roaches away screaming their antennas off. When Sheila walks away, Alice goes to light up a cigarette but stops when she realizes that she doesn't smoke. Now she is confused.

In class, they start taking their physics exam. Alice falls asleep but Sheila is the one who sees the figures suddenly moving around on her exam paper as though they're animated. Sheila is asleep, too. Red ink starts dripping out of her pen and blotting on her test paper like blood. Sheila tries to move it around. Suddenly a strange mechanical hand reaches out of her test paper and Sheila starts grappling with it. She's screaming but no one around her notices that anything is going on. Alice is watching this with rising horror as she begins to understand what this means.

Alice starts screaming for Sheila to wake up or for someone to help her. She thinks she wakes up but then looks at the front of the room and sees that the teacher is Freddy who's peeling an apple with his finger-knives. He walks up to Sheila and takes her glasses, then bends down and says, "Wanna' suck face?"

Sheila tries to hold him off but he grabs her and kisses the her and Alice watches Sheila's body shrivel up as Freddy sucks the life out of it.

Sheila wakes up suddenly but is having a fatal asthma attack. Alice stands up and exclaims,

"Didn't you see it? He was here!" No one knows what Alice is talking about. An ambulance comes and takes Sheila's body away.

"What seventeen year old has fatal asthma?" Debbie wonders aloud. She knows something isn't right about what happened.

When Alice starts talking about Freddy, Debbie gets angry but Alice is insistent. "I saw it! It was my dream! I brought Sheila in! Oh, God, I brought Sheila in like Kristen did with me! I gave Sheila to him and now she's dead!" Alice staggers off down the hall in tears.

"Hey, Rick, I really think Kristen's story is getting to her," says Dan.

"Dan I really don't know if it's a story. Look at us! We're dropping off like flies here." Rick runs after Alice to comfort her.

Alice is at home, combing her hair. She has the device which Sheila had brought to school to give to Debbie to drive insects away.

At the Crave-Inn, Alice is working. She's getting ready to close up for the night. Dan comes in to buy some gum and asks why he hasn't seen Alice around much lately. She says that she's been working double shifts and that he knows why, he just doesn't want to believe her. Alice says that she can't sleep or someone might die.

Dan asks why if this is real, Freddy is after her?

"Kristen was the last child left of the people who killed Freddy. Maybe Freddy can't get to the new kids unless there's someone to bring them to him," Alice suggests.

Dan's date comes in and bugs him so he has to leave, which he does, reluctantly.

In the boys locker room at school the next day, Dan and Rick are talking. "Have you ever taken a look at our town's history? It's not exactly a safe place to be a teenager." Rick says to Dan, "If I'm next, watch your back, man!"

Rick goes into the lavatory.

Alice is in class and the teacher is talking about dreams. He says that the skilled dreamer controls what they see, and that there is a myth that there are two gates your soul can enter: a positive gate and a negative gate. The key element is that there is a Dream Master who guards the positive gate and protects the sleeping host.

While Alice is falling asleep in class, Rick falls asleep in the restroom. First Rick imagines that a group of cheerleaders crowd into the stall while he's sitting on the toilet. Then he sees Alice outside. He comes to the door of the stall and there are flames on the wall. He sees his reflection in the mirror and that reflection is asleep. Then Kristen appears and says, "Rick, make me laugh," and then she turns into a charred body. The stall door slams shut and Rick hears a voice saying, "Going down!" The stall becomes an elevator. At level thirteen the door opens and Rick emerges into a beautiful room with curtains billowing and a mist flowing over the floor.

Suddenly Rick is attacked by something invisible. Rick fights back and manages to connect with the invisible Freddy time after time. Then a disembodied Freddy glove appears in the air and shoots at Rick like a missile, impaling Rick in the chest.

Alice wakes up screaming and the windows in the classroom implode and glass flies everywhere in the room.

At Rick's funeral, Alice imagines her brother waking up in his coffin, climbing out and pretending it was all a joke to fool Freddy. Then he returns to the coffin and says, "Well, gotta' go! Goodnight!" and closes the lid.

Dan asks Alice if there's anything he can do. Alice doesn't think there is. Dan and Debbie believe Alice now. Alice says they should meet at Debbie's that night and make a plan. Alice's father calls her and Dan says he'll pick her up at the diner at eight. Debbie gives Alice one of her metal-studded wristbands as a good luck charm. "This is it," says Alice. "Mind over matter." Debbie remarks to Dan that Sheila used to say that, and that every day she changes. Dan says, no, it's after every death.

Alice is taking down pictures from her mirror. She picks up the noonchucks which used to be Rick's and starts practicing with them as though she were an expert - like Rick was. "What's happening to me?" she wonders.

Alice is about to leave but her father stops her. He's drunk and depressed, and tells Alice that she's all he has left. Alice relents and goes back to her room.

Dan is waiting with his truck by the Crave-Inn.

Debbie is in her workout room, lifting weights.

Alice sneaks out the second floor window and lowers herself to the ground just like Rick used to do. She walks over to the Crave-Inn but Dan's truck isn't there. She sees the Rialto theatre across the street and walks up to the ticket window, gets a ticket and goes in. An old move, **Reefer Madness,** is playing on the screen. Alice sits down.

The movie suddenly changes from **Reefer Madness** to a scene of the Crave-Inn, abandoned and run down with tumbleweeds blowing past it. There's a wind blowing through the scene on the screen and also through the theatre. Alice's popcorn and drink are pulled from her hand and finally Alice is yanked from her seat. She desperately tries to hold on to the railing and one of her shoes is yanked off into the screen, but finally she is pulled into the screen as well and lands on the ground in front of the Crave-Inn, as though she's part of the movie.

The audience, consisting of her dead friends, applauds. Alice can see herself sleeping in the audience. She goes into the Crave-Inn and the door slams closed behind her. Someone is working behind the counter — Alice as an old woman, still waiting the counter in the Crave-Inn after all those years. She asks Alice for her order and says, "Come on, honey, I don't want to be here forever."

Suddenly Freddy appears on the counter seat next to her and says, "If the food don't kill ya', the service will!"

The waitress sets a pizza down on the counter. The pizza has tiny little human heads on it that are screaming. Freddy scoops off one of the heads and pops it into his mouth like a meatball. "Rick, you little meatball! I love soul food!" Freddy chortles.

He tells Alice to bring him more. On the wall he sees an image of Debbie working out and tells Alice, "Your shift is over," and sends her home. Alice wakes up in her bed. She finds that one of her shoes is missing, just like in the dream.

Alice puts on her shoes and runs out of her room.

In her workout room, Debbie wakes up, having dozed off for a moment.

Alice runs around the corner of the Crave-Inn, sees Dan with his truck and says, "Come on! We have to hurry! I'm driving!" They get into the truck and drive off. "He's going after Debbie! I've got to stop him!" Alice explains to Dan.

While Debbie is working out, Freddy's reflection appears in the barbell.

Alice and Dan arrive at Debbie's house. Alice runs up to the house and winds up back at the Crave-Inn where the sequence with her and Dan going off to rescue Debbie repeats.

Debbie sees Freddy standing over her and she exclaims, "I don't believe in you!"

"But I believe in you!" Freddy replies.

He grabs the barbell she's holding and pushes it down against her as she fights against him. Suddenly her arms break at the elbows. "No pain, no gain!" Freddy observes.

Debbie sits up, her arms flopping. The flesh from her forearms falls away and insect arms appear in their place. Debbie tries to run away.

When Alice and Dan reach Debbie's house, they run up to the house and Alice appears again at the Crave-Inn. They drive off again to rescue Debbie and Dan remarks that he has the strangest feeling that they've done this before.

Debbie is stuck inside a giant roach motel as more of her body transforms into a giant cockroach.

Alice and Dan start to repeat the scene at the Crave-Inn again and both finally realize what they've been doing. "We're both asleep. He's got us going in circles! We've gotta' go!" They drive off again.

Alice is trapped in the roach motel. Freddy picks it up and looks inside at her pitiful struggles and remarks, "You can check in, but you can't check out!" Then he crushes the roach motel in his hand.

Alice feels Debbie die and tells Dan that she's collected her, like the others.

They see Freddy standing in the road ahead of them and Alice steps on the gas and aims the pickup truck right at him. The truck stops suddenly as though it struck something invisible. The grill is caved in the way it would be if it struck something the shape of a human being.

Alice is okay but Dan is injured. An ambulance comes and puts his unconscious body inside. In the ambulance, Alice prevents them from giving Dan a sedative. She claims that Dan is allergic to them. Dan wakes up and she tells him not to let them put him to sleep.

At the hospital she learns that Dan is going to be operated on in fifteen minutes. Her father arrives at the hospital and she grabs the keys out of his hand, runs outside, gets in the car and

drives off for home. She needs to get home and get into a dream before Dan is put under for the operation.

Alice speeds into her driveway and knocks over the garbage cans.

Dan is wheeled into the operating room. He tries to stop them from giving him gas to knock him out, but he's too weak from the accident to prevent them from sedating him.

Alice goes into her room. She takes some sleeping pills, then starts putting on Rick's headband, the wristband that Debbie gave him and straps on the device which Sheila had made for Debbie. She knocks everything off her dresser, stands in front of the mirror, looks at herself and says, "F—-in' A!"

Dan wakes up and sees that the doctor is Freddy. As Freddy laughs, Dan calls out for Alice. Alice leaps up and crashes through her mirror, yelling "Get away from him you son-of-a-bitch!"

Alice lands in the operating room in Dan's dream and unbinds him from the table so that he can get up. They run down a hallway, which is shaped like a tube, but Freddy is waiting at the other end. He starts turning the tube so that Alice and Dan cannot stand up. They come out the other end of the tube, crash through a window and land in a church.

In the real operating room, Dan is hemoraging and so the doctors start to bring Dan out from under the gas. As he begins to wake up, he disappears from the dream, leaving Alice alone to face Freddy.

When Dan wakes up he tries to get the doctors to put him back under, but they refuse.

Alice hears the nursery rhyme sung by children. The two huge doors to the church open and Freddy saunters in, saying, "Welcome to wonderland, Alice!"

Freddy attacks her but she eludes him with leaps and karate kicks. But when she strikes back, even though she hits him, he isn't hurt, just annoyed.

"You've got their power! I've got their souls!" taunts Freddy.

She kicks him and knocks him down. He disappears and comes up behind her. "You think you've got what it takes? I've been guarding my gate for a long time, bitch!" He picks her up and hurls her across the church.

Alice reaches into the wall, pulls out a power cable, plugs it into Sheila's device and fires it at Freddy like a weapon, staggering him in its blast of energy. The stream of energy burns a hole in Freddy's chest that he makes disappear with a wave of his hand. Freddy laughs and says, "I am eternal!"

He knocks Alice aside with a swipe of his hand.

Alice hears the rhyme of the Dream Master and picks up a shard of glass so that Freddy is suddenly forced to gaze on his own reflection. He is hurled backwards and howls in pain.

Something is happening under Freddy's sweater. Arms reach out and tear the sweater, revealing the souls struggling to escape. An arm reaches and grabs Freddy's hand, pulling it towards his face. Other hands grab the wall, holding Freddy immobile as the souls all struggle and start pouring from his chest and rising into the air, escaping Freddy's domination and tearing Freddy's body apart in the process so that it finally collapses like a dried out husk. The souls have all been freed.

Alice walks out of the church doors and there is now a bright, white light outside instead of darkness. The doors close behind her.

The next we see her she's by a fountain in a park with Dan. He's sleeping easily now but Alice is still having trouble adjusting. Dan takes a coin and tells Alice to make a wish. As he tosses the coin into the fountain and it hits the water, she sees Freddy's reflection right before the coin hits the surface, but then the reflection vanishes.

Alice looks troubled. When Dan asks her what she wished for, Alice replies, "If I tell you, it won't come true." They walk away hand in hand from the fountain.

The first, third and fourth films form a cohesive trilogy of stories which flow almost seamlessly from one into the other. Nancy Thompson is introduced in the first film, along with Freddy, and she returns in the third film in which she dies in the dreamscape while Freddy's background is further revealed. The fourth film picks up where the third one ended as the survivors of the Dream Warriors, Joey, Kincaid and Kristen, are hunted down and slain by Freddy, who manages to escape from his consecrated grave. When the fourth film ends, Freddy has been defeated and robbed of the souls of his victims that gave him so much power. Any further stories will have to explore new directions or risk becoming boring, predictable and repetitious such as the **Halloween** and **Friday the 13th** series have. Seeing Freddy hound people in their dreams and kill them without breaking a sweat is no longer interesting, no matter what new one-liners he comes up with. This story needed bizarre visual gags such as the "horror pizza" and Freddy's "chest of souls" in order to make it stand out from the others and give it a rousing climax, but it still covered a lot of familiar ground. Killing off Joey, Kristen and Kincaid makes the triumphs in the third film hollow and pointless. The obvious move would be to kill Alice in **Nightmare 5.** Hopefully they won't be that obvious. So far only Jesse and Lisa in **Nightmare 2** and Alice and Dan in **Nightmare 4** have battled Freddy directly and survived to tell the tale.

Looking over these films, even though some people regard them as teenage slasher movies, what emerges on close inspection are a series of strong female characters (Nancy, Lisa, Kristen, Alice) who fight for their lives against the maniacal Freddy. The characters of these young women are portrayed in stronger terms than any of the males around them with the exception of Freddy. Even in **Nightmare 2,** Jesse keeps whining and moaning while Lisa is the one who forces him to have the strength to confront Freddy and ultimately she's the one who defeats Krueger. The most interesting male protagonist in any of the films is Rick in **Nightmare 4.** He's very personable and interesting and we're saddened when he dies. I think the writer and director recognized this as they have Freddy single out Rick as the one Freddy eats when he spears a head off the horror pizza in the dream scene in the Crave-Inn.

The Crave-Inn is obviously a tribute to Wes Craven, the creator of Freddy Krueger and the founder of the **Nightmare On Elm Street** series. Craven spent years trying to get **A Nightmare On Elm Street** made when no one had any faith in the project except for him. Now that he's created a movie sensation, he deserves any tribute the series can pay him.

Another Craven homage is Freddy's first line in the film when he states, "You should'na buried me. I'm not dead." This is a take-off on a line from Craven's film **The Serpent and the Rainbow** (his best film since the first **Elm Street** pic) in which Bill Pullman says, "Please don't bury me! I'm not dead!" when he's being put through the process to turn him into a zombie.

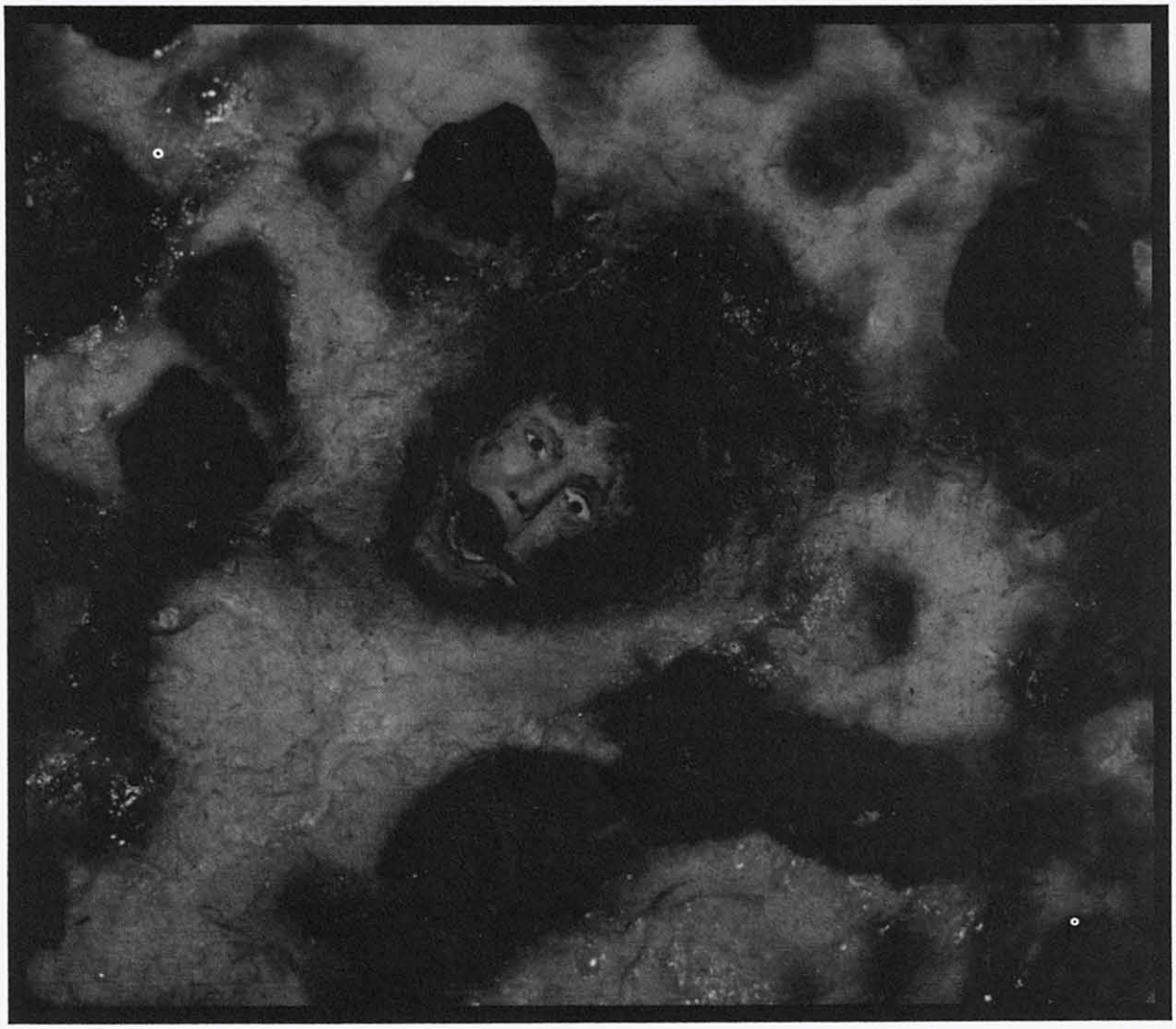
About the only questionable plot logic in **Nightmare 4** is why Freddy would kill Kristen if he needs her ability to pull people into dreams for him. He couldn't have known that she would pass this power on to Alice, which makes one wonder if Alice was really in any danger in the climax since without her Freddy seemingly can't get any more victims. But even this can be explained. He didn't need that power to get victims when he was just choosing the children of the Elm Street parents who killed him. Why would he need that power now?

JOHN BUECHLER AND MAGICAL MYSTERY INDUSTRIES

John Carl Buechler has been a make-up artist in Hollywood for several years, producing make-up effects and monsters for many moderately-budgeted films, particularly for Empire Pictures. Buechler has also branched out into directing, on ***Troll*** *and most recently on* ***Friday the 13th, Part VII****, in which Jason was finally unmasked. His company continues to create horror effects for films, such as the variety of tasks performed on* ***A Nightmare on Elm Street, Part IV: Dream Master****.*

Q:WHAT DID YOU DO FOR NIGHTMARE 4?

"We did a few things for the film, actually. Originally we were asked to do some other pieces and we made a bid. I think we were a little expensive, plus we were also working on other shows, so the connection wasn't made. We figured that was a show that had passed us by so we started doing another picture. Then we got a call back with some new effects sequences which had been added because the script was in a constant state of evolution. Renny Harlin, the director of the piece whom I'd worked with before on **Prison**, had created some effects sequences with us particularly in mind. They were the 'horror pizza' and the 'chest of souls;'



things that dealt with reproducing faces that really looked like the actors. We're very good at that and making them mechanized and making them look real. He knows our fantasy work but there are a lot of great fantasy artists involved. We're very good at creating very realistic versions of people as artifacts and the things that he wanted us involved with were things where we had to reproduce human beings. The juxtaposition of the weirdness with our realism made the whole system pretty surrealistic. We have very realistic faces pushing out of Freddy's chest, but the idea of it is very extreme so it becomes a fantasy-oriented thing. The same with the pizza. There're very realistic faces on the pizza.

"Ultimately, when we were working, we were asked to do a couple of more things. The 'Freddy hole,' for example, where the girl pulls the cable out of the wall and aims it raygun style at Freddy's chest and blows a hole in his middle and you see the lungs continue breathing and the heart continue to beat. We did that in conjunction with the visual effects company. We basically created the artifact that was shot on location and then later on they used the same artifact with the motion-picture system to best matte-in the hole onto Robert Englund himself. The piece that was seen from behind was an artifact that we created that was mechanized from the ankles up. It looked like Freddy and there was a hole that the camera went right through to Kristen's face.

"We also created two dummies, articulated dummies with recognizable people's faces on them for some of the stunts they had done, among them the car crash into the invisible Freddy. Image Engineering had done the mechanics for that and created that sequence. We basically passengered the vehicle with realistic human beings who wouldn't really be hurt.

"But our biggest contributions were the 'chest of souls' and the 'horror pizza.' The other things were added as time went on. Apparently they liked our work a lot. It's been a really good relationship. I liked working with Renny again, and an old friend of mine, Rachel Talalay, was a producer of the film; we had started together years ago with Roger Corman when he was making a film called **Android**. That's where I met her, Rupert Harvey and a lot of people who later on graduated to do bigger things."

Q:WHAT WAS INVOLVED WITH MAKING THE "HORROR PIZZA"?

"It was a real oddball idea and when we were brought in to do it, that portion of the script hadn't been fully evolved. So we were basically bouncing ideas off each other on how we could do this. Is it going to be cable-controlled? Obviously the approach is pretty generic. You make a sculpture. You make a mold. You do a casting and you mechanize it. But how to shoot it so that it looks real, that was an evolving process. The original anticipation was that we were going to create the little meatball heads on there, their movement, through a series of lever-controlled cable-articulated heads. But as we got into it, we decided that it was going to take forever if we had to be continually hiding cables, so we decided to do the whole thing with radio control. It cost a little bit more but nobody seemed to mind. It was more time, more effort and more money, but the upside is that you could shoot it so quickly on set. The majority of our work was shot with main unit and there was no time in waiting for these things to look right or hiding a cable because they were completely radio controlled, which was a big plus for the production company. So I don't think they minded paying extra.

"In terms of actually what's involved in making the 'horror pizza,' we in fact sent out for pizza to find a pizza and we went through five or six in town before we found what we thought would be an appropriate pizza. We then made an alginate mold of the pizza.

Q:WHAT MADE YOU DECIDE ONE PIZZA WAS MORE APPROPRIATE THAN ANOTHER?

"I guess it's just a matter of aesthetics. You want to find *the* generic pizza. The thing that you look at and everybody recognizes as a pizza. To sculpt a pizza just seemed a little extreme when you're trying to duplicate life. So we made a mold of what we figured to be the best-looking pizza we could find. We did what is called a 'clay press' out of our alginate mold. That's where we pour molten plasticine clay into the alginate, and it takes the impression exactly of the pizza. We then had this clay pizza, which we resculpted slightly— we made the crusts a little rounder, a little thicker and deeper to accommodate the radio control units that we were going to install.

"The actual heads themselves— the little screaming meatballs — the faces were sculpted by Heidi Snyder. Mechi Thusen sculptured the featured meatball head, the primary meatball of the boy who gets speared off of the pizza and subsequently plunged into Freddy's mouth.

"We also created a huge appliance, which is about the size of a wall, that the actor could stick his face through. It's sort of like one of those amusement park things where you could stick your face through and you've got the sheriff's body. It was a huge slice of pizza that he would stick his face into in which there was a meatball that we would blend his own features onto, which would be intercut with the actual-size pizza. So it was a rather ordinary task to make our mold of the pizza, to make a core of the pizza, cast a foam latex skin of the pizza. The complicated aspect was creating the Fiberglas understructure and the servo hook-ups.

"The majority of the work on the mechanics was done by two people, Tim and Mechi. The guys in the shop went mechanics crazy with it. We created three points of movement for each little head. That is, there were three cables attached to a head, a Fiberglas underskull, which was on a pivot. There's a lever for each little brow. There was a lever and a hinge mechanism for each little jaw, and these were cable operated. The cables were then connected underneath the Fiberglas understructure and attached to a radio-control transceiver. The movement was effected by the off-screen personnel working the transmitters. So basically you have these little meatball heads which were capable of rotation, brow movement and jaw movement. And where we could there are actually some little tongues waving inside these things. Additionally, we had one meatball which could be attached to Freddy's glove. So basically we created another Freddy glove that had a radio-controlled head on the tip of it, which had a wire leading to a hollow bladder down inside his glove and attached to a series of transceivers hidden under his sleeve, which were then operated off-screen.

"So we shot the sequence in pieces. The first piece was Freddy looking at the pizza with all the little heads moving around and screaming. And then he'd take his regular glove and mime through spearing the little meatball guy. We then intercut that with the oversized pizza appliance that the performer wore, for which we also created an oversized Freddy knife blade and we shot it with a dolly and a reverse. Thus I created a performance in the actor so that he was screaming in reverse and reacting to a blade hitting him in reverse. We started with the camera close to him with the blade supposedly already attached to the side of his head. As the camera pulled back, we plucked the blade away from his head and he reacted in reverse as though the blade was coming to him. On screen it looks like you're dollying in and you see the blade strike into his head.

"That effect worked real well and is in fact something I came up with the morning before we shot it because I was trying to think of how we could put these two things together. We have the kid in the pizza appliance and an animatronic version of him in the full scale pizza, but we don't really see a connection. I just decided to have Tim make the blade that morning and we shot it and it worked really well.

"The rest of the cosmetics were obviously painted on the pizza. Wayne Toth painted the miniature pizza. We all took turns operating that thing on the set."

Q:WHO ACTUALLY CAME UP WITH THE IDEA FOR IT? YOU SAID IT WAS IN A LATER DRAFT OF THE SCRIPT?

"I'm not sure if it was Renny or Rachel. I know they had been collaborating with different ideas. I think at first it was a germ of an idea that was like many ideas that came from trying to think of really weird, oddball sequences. I think that the original sequence that it replaced had something to do with Freddy being a dentist in somebody's dream and tearing them up completely with all these shiny dental tools. They needed something that would get a huge impact from an audience without going morosely into the gore, which I have a tendency to agree with. Even if it were done **Reanimator** style you could never get it on screen.

"God knows I know that because practically everything I did in **Friday the 13th, Part VII** was cut out by the censors. We tried to do some real bizarre, off-the-wall, unbelievably grotesque gore that was so extreme that hopefully it would be taken as being funny as opposed to deadly serious. The problem with that was telling a good horror story is like telling a good joke. You build up and you have a punchline. Well, in **Friday the 13th, Part VII**, all my punchlines were cut out. So there's a build and you're not sure where it's going and suddenly you cut away before it happens. And rather than repeating the type of problem that I was

saddled with, I think it was a very good concept to go to something a lot more fantasy-oriented that has the same sense of fun but was easily non-duplicatable. It still put people in jeopardy. It still gave you that rollercoaster horror ride, but it was a surrealistic effect."

Q:THEN YOU ALSO DID THE CHEST OF SOULS?

"Yes, in the sequence of the story that occurred when Kristen drew Alice into her dream for the first time and then Freddy kills Kristen by hurling her into the huge burner. At that point Kristen's energy was supposed to be sucked in to Freddy and then Alice would take that energy herself and take on aspects of Kristen's personality.

"So basically, from a technical standpoint, it was pretty straightforward. We did a casting of Robert Englund's chest. Heidi again sculpted the chest appliance and created a Fiberglas understructure to which skulls were attached and we articulated them in the usual manner, but again this was a servo-oriented effect as opposed to a cable effect. Originally we had discussed doing it as cable but the immobility that a person has with cables and the speed at which the crew had to move to get these sequences on film and working, made us decide it was best to employ radio-controlled devices as opposed to strictly cable-controlled devices."

Q:ARE SERVOS BECOMING MORE POPULAR THAN CABLE-CONTROLLED?

"Well, they're a new toy that works. Servos are becoming a little more popular because they're evolving and a smaller servo can now pull more than it did before. But I use what works within the situation. Things were happening on the **Nightmare 4** set in truly nightmare fashion. There was so much going on at one time, it was my personal decision that they didn't have time to fool with hiding operators. They didn't have time for people to worry about 'Can we see the cable? Can we not see the cable?,' so we created a chest which was articulated by 36 different servos that each did separate functions with expressions on the moving faces.

"We also did a miniature of Kristen's face which we applied to Freddy's chest where you actually see her face emerge from the convoluted flesh. That was accomplished very simply. We just had to shoot the sequence slightly out of order. We shot the scene of Freddy tearing his sweater open and all these little faces twirling around. Then cut away to Alice, who's reacting in horror. Cut to an appliance on Freddy's chest which is beginning to balloon out as we have an air bladder underneath it showing the beginning of the transformation: you see the little brows and a chin piece push out of his chest. Then you cut away to Alice, and then you cut back and we have grafted on to the chest piece a combination of appliance and mechanical skull which is attached to the fiberglass understructure. Again, this one was fairly complicated. It had brow movement, eye movement, lid movement, lip movement, tongue movement and jaw movement and the entire head was twisting around and screaming. And then the visual effects company did the rotoscope effects over the top of the sequence afterwards. It was pretty involved but we shot the entire thing in an hour and that's pretty fast when you consider that some of these sequences take days and days to shoot. The little radio-controlled servomotors do make the shooting go a lot quicker. The downside is that they break down quicker. We had to continually replace the battery packs. There's a certain life expectancy of the piece before you have to recharge. By and large, though, you can move quicker on set and if you know what you're doing you can get the piece that you want economically and more efficiently because you're not continually trying to hide what you're not supposed to see. I don't necessarily recommend one system over the other, but I think that in a show that has this many effects that have to be accomplished in a very short amount of time, for these particular pieces, servos served us best.

"The 'Freddy hole,' though, was not servos. That was strictly cable-articulated and rod puppetry. It just depends on the shot and how active the participants in the scene have to be."

Q:HOW LONG DID IT TAKE TO MAKE THE CHEST OF SOULS?

"I think we had something like three weeks to create it and then another two-and-a-half to deliver the pizza, and then somehow during that time we did the other stuff, too. So there wasn't a lot of time involved in fabricating these pieces and it was also kind of difficult because at the same time we were shooting another picture for Greg Simms, his vampire movie, **To Die For**. We created effects for that and had two crews working simultaneously.

STEVE JOHNSON AND THE CHEST OF SOULS

Steve Johnson and his company, XFX Inc., oversaw sixteen special effects for A Nightmare On Elm Street, Part 4. These included Freddy's climactic death and the escape of the children's souls from Krueger's body.
Johnson started his career working for Rick Baker on numerous films, including ***An American Werewolf In London*** *and* ***Greystoke****. He also worked with Rob Bottin on* ***The Howling*** *and* ***The Fog****, and supervised the creature shop on* ***Ghostbusters*** *and* ***Fright Night****. His other credits include* ***Poltergeist II, Dead Heat, Big Trouble In Little China, Night Angel*** *and James Cameron's forthcoming film* ***Abyss****.*

Q:WHAT SPECIAL EFFECTS DID YOUR SHOP BUILD FOR NIGHTMARE 4?

"We did a lot of work on it. I don't even remember how many separate effects we did, it seems like so long ago now. I think we did about 10 separate effects. We handled the ' Chest of Souls' for the end sequencewhen the camera comes out of Freddy's eye and all of the souls in Freddy's body start trying to rip their way out of it.

"So one part of it was a giant Freddy torso which was about 20 feet tall from the groin to the neck, and we made the arms as well. It shook around and went crazy as the bodies tried to pull their way out of him. We made a couple of different effects with that, too. We had, first of all, a hard plate over the entire chest where the arms rip out, the initial effects where the arms burst through the chest and rip the sweater away so that we could clear it and see what was going on in there. And then we replaced that; we made a big gasket assembly so that this would unplug the big Fiberglass chest plate and we replaced it with real stretchy rubber and painted it up like Freddy's chest, put some burn texture on it and put people back there and they tried to stretch their way out of it."

Q:HOW DID YOU ARRIVE AT THE DECISION TO DO ONE THAT LARGE FOR THAT SEQUENCE?

"It was always a little bit back and forth on how we were going to do each scene, but we always knew that we wanted to make something that was going to be oversized. It just grew and grew and grew until it became almost the entire body except for the legs. Initially it was just a big frame with rubber on it and people behind it, but we felt we needed to get enough shape to the body and have the arms thrashing around there, too, and the neck moving, so we basically built it from the waist up. But it was always pretty much decided that we would do a real big one and get real people in there."

Q: WHAT WAS INVOLVED IN MAKING SOMETHING THAT LARGE?

"Actually it was real simple. All that stuff we did in that sequence was real simple. There's nothing mind-boggling or state-of-the-art. It's just very simple, straight-forward effects and I think they come off really well with the editing, which is really quick with one thing after another so you never get a chance to really know what's going on. There are times when you really don't know what you're seeing. There are just flashes of movement, but it really worked well.

"We sculpted it out of green foam, carved it and set it in clay and then took it down to Universal and had them Fiberglass it. They sprayed it with a big chopper gun. Then we carved all the green foam out of it and we had a big Fiberglass Freddy body. Then we just cut it and joined it in all the right places (the arms, the shoulders), cut the waist and then replaced the neck with a soft neck so that we could operate it from above and get it turning and moving around. That's pretty much it."





Q:WHERE DID THEY SHOOT THAT?

"They got a big industrial unit up near Magic Mountain and turned it into a soundstage."

Q:WHAT WERE THE OTHER THINGS YOU CREATED FOR THE FILM?

"Actually the very first thing we did for **Nightmare 4** was kind of like a **Roger Rabbit** thing, which was a Fiberglass jointed appliance that we strapped onto Freddy and operated from behind. It made it look like there were little elbows bursting out and it was hidden by the sweater. It was just bent rods poking up through the sweater so when the camera came up he doubles up in pain and you see the stuff jumping out of his chest and you don't even know what it is. That was the first effect; very simple. Then we'd go into a tighter shot on that big torso with a real person's hand actually ripping out and a hand grabbing ahold of the sweater and ripping it away.

"I think the next thing we did was in his bicep. We had a couple of arms shoot out of his bicep and grab his claw-hand and try to pull it toward his face. That was kind of a half-mechanical thing where we had an upper torso of Freddy from the waist up and it ended on the right arm, at the claw-hand on the elbow. Then we had a stuntman for Freddy put his hand in through the sleeve and when he would move his arm the movement would follow through on this thing so that we were free to put anything we wanted to above that since it was fake from the shoulder to the elbow and we had two little arms jump out. We never actually see them grab on in close-up but they just shoot out toward his wrist and then we did another one you could actually walk around in, which was actually just a little vacuform plate that fit on the real Freddy's arm, and then we had two little hinged arms we glued to his hand and it was a real mime bit. The small arms were made with an armature so that they bent in the right place and looked like they were pulling his arm towards him. He did a real good job acting with it. It was like that Three Stooges bit where you pick up a rubber fish and shake it and it looks like it's moving itself.

"Then we did another shot where the arms disappear so that they weren't always out there and it made it easier for continuity. Then Freddy relaxes and he thinks he's got control over the thing and he leans up against the wall and he's being his typical cocky Freddy self and he explodes with arms, and the arms grab on to the railing behind him and hold the wall. That was a

pretty standard trick where we cut the set and put Freddy on a slantboard from behind so that his upper torso from the pecs up and his real arms and his head came through. Then we built a fake body from there down so that we had all that room down there to put things and do anything we wanted to do to it using rods and cables. So there were two variations of that. The first one was just the exploding arms where all we had room for was the seven arms which burst out.

"Then we had the close-ups of the big body again where we just had the holes in the side of it and close-ups of real people's full-sized hands on an oversize set so you could see the actual grasping into the wall. Then we cut back and we replaced our mechanism with one that would allow us . . . this gets complicated. The arms that had already pulled out, or shot out of his body are locked off now onto the wall because we've already seen them in closeup grabbing him. They were just simple hinged armatures so that when he moved they moved. What we were doing in this effect, which was basically the highlight of the sequence, was all the little bodies trying to pull their way out of him. He had a lot of mechanisms and pretty simple rod and cable things. We had about five little bodies from the waist up and the slantboard set-up again so we have the real Freddy. We get to take advantage of his real expressions and his real arms, but we have all this free area down there to push things out. The camera does a nice push-in on that as we're making bodies squirm out of him.

"Then we went to head effects. We did a tiny mechanical arm. And during all this there's been a shot of his head and the arm jumps out of the back of it. That was a real simple thing again. It was just hidden from the camera. We just had an arm on a rod which was glued to a stretching material that was glued to his head and the arm stuck in that and pulled down behind it. For the shot of it jumping out, all we did was shove the rod up off camera and hid behind his neck and head. Then once again we cut to a closeup of a real hand grabbing so that the two shots are tied together.

"Then we brought this little mechanical hand up and it grabbed his glove and then we cut back to his torso or something and we replaced it with a static armature since it was already locked off. We use the same mechanical hand to crawl over his head and grab his eye and then cut away. And when we cut back we've got both hands in kind of a deathlock and all these things are squirming and fighting and batting him around. Then we cut to a mechanical head which rips open and cut to an effects sequence where Dreamquest did the optical of all the souls escaping.

"And that's all we did on **Nightmare 4**."

Q:HOW LONG DID YOU ACTUALLY WORK ON ALL OF THESE THINGS?

"About 10 weeks. It's really straight-forward stuff. People keep calling me up and congratulating me, saying it's wonderful stuff and the best sequence in the film. I guess it's because I was so close to it but it was really more of an exercise in just technical finesse because there was no room to play around with anything. Every trick we used was a real standard trick that's been used a hundred times. It was nice being involved with the Freddy movie. I really liked working with the people there. We had about three weeks to shoot the sequence, which is really, really good. The day we shot the squirming bodies in the torso, that was all we shot that day. It was real refreshing to work with people who understand how long it takes to do this stuff and that if it doesn't happen right the first time we can do it again. I don't think we reshot anything. The pressure wasn't there particularly since we had a crew. If something wasn't working perfectly it wasn't a big deal. There was no under-the-gun pressure, so it was easy for me to say, 'You guys go take a break, have a cup of coffee and this will be working jiffy quick.'"

Q:DID YOU WORK WITH THE ACTORS TO REPRESENT THE INDIVIDUAL CHARACTERS IN THE CHEST?

"No. The small puppets that we did weren't life-castings at all. They weren't likenesses, they were just typical, neutral souls because they were stretching through that burned skin plus there's a layer of rubber. On the real people we used in the big torso we just painted them up fairly theatrically so that they'd slow up and read coming through the rubber and the burn texture. We didn't have to match anyone.



FREDDY'S NIGHTMARES

With television syndication becoming a booming marketplace for science fiction and fantasy, it was inevitable that Freddy Krueger would make some sort of appearance. Launched with a first season of 24 one-hour episodes, Freddy acts as your horror host as he introduces stories of the strange and the terrible. The opening episode, "No More Mister Nice Guy," purported to be the story of how Freddy came to be murdered only to return from the grave to haunt his killers and their kin. It was directed by Tobe Hooper, known for such horror films as **Poltergeist**, **Lifeforce** and **The Texas Chainsaw Massacre**, as well as the TV mini-series **Salem's Lot**. Although Freddy turns up in other stories in the series occasionally, it is always as a secondary character and he's treated in such a way that his appearances are little more than cameos. Only in the series opener did he command center stage throughout. The series bears a disclaimer as it contains scenes of violence not commonly encountered on broadcast TV.

EPISODE #1: "NO MORE MR. NICE GUY"



A newsman is reading the local news when suddenly his image goes fuzzy and he fades out.

The familiar finger-knives of Freddy Krueger appear behind a "Please Stand By" sign and shred it. Then Freddy remarks, "No, no. Don't be afraid. This time it isn't one of your nightmares. This one was mine."

The newsman reappears standing in front of the Springwood Municipal Building. The reporter is handed a script and begins describing the trial which is in session for accused child-killer Fred Krueger.

In the courtroom, Krueger is chained by his hands and feet and kept sequestered in a glass booth. His face is in shadow, lending the figure an increased sense of menace. He's wearing a red and green sweater and his telltale floppy hat can be glimpsed.

The prosecutor, Deeks, is showing slides of the victims allegedly slain by Fred Krueger. Most of the children are young, from four to eight years old. The lights come up in the courtroom and Deeks ends his remarks by giving credit to Lt. Blocker for apprehending Fred Krueger and ending Springwood's long nightmare.

The defense attorney comes forward with new evidence which has just come to his attention. He moves to have the case dismissed because Krueger wasn't read his rights at the time of his arrest. The judge reluctantly agrees that she has no choice but to set Fred Krueger free.

Pandemonium breaks out in the courtroom with mothers screaming over the miscarriage of justice. As the police remove Krueger from his glass booth and reluctantly unshackle him, Freddy imagines the courtroom in carnage with bodies lying everywhere. Amid the confusion, Krueger manages to slip away unscathed.

One of the parents of Krueger's victims screeches at Lt. Blocker that this is all his fault. He stands there in the courtroom helpless, his wife and two daughters standing at his side. Blocker tells his wife that the night he caught Krueger attacking his daughters, he almost shot the man to death then and there, and now he regrets that he didn't end the two year long manhunt in that way.

Outside the courthouse, Deeks tells the parents that the law has failed them, and that now they have to take matters into their own hands. They plan to hunt Fred Krueger down themselves.

At the old, abandoned power plant, Freddy has returned to his home in the boiler room, happy to be back. He picks up a discarded doll he finds there and remembers his victims. He opens a door to a fallout shelter and goes into it where he retrieves his finger-knife glove.

Lt. Blocker is at home with his wife. They discuss how they had left New York City and come to Springwood to get away from rampant crime and the fear of going outdoors. He bitterly complains that when he caught Fred attacking his daughters things happened too fast for him to remember to read the lunatic his rights. Now his daughter, Merit, walks around in a daze all the time since that day she was attacked by Krueger. His other daughter, Lisa, tells her father, "You can't kill Freddy; you'll only make it worse."

Deeks and the parents of Krueger's victims go to the old power station looking for Freddy.

At the police station Blocker and another officer, Gene Stratton, discuss the situation and how explosive it is. Stratton supports tracking down and killing Krueger, but Blocker points out that then they'd just be murderers too. He wants to keep a lid on what's happening.

The police have put a guard on Blocker's house, both because of the anger displayed at Blocker in the courtroom and because Krueger had been apprehended in the act of attacking Lisa and Merit Blocker.

At the factory, the vigilantes find the boiler room where Krueger lives and the fallout shelter, but Fred is no longer there.

At Blocker's house, Sara Blocker gives Lou, the guard, some coffee and then goes back inside. Moments later Freddy sneaks up on the policeman, slays him and then drags the body into the bushes.

Lt. Blocker tries to contact Lou but cannot get a reply and becomes concerned.

Freddy is outside Blocker's house, sneaking around and observing that Sara is home alone with the two girls. Sara goes out back and calls to Lou. She can't understand where he could have gone and goes back inside.

Lisa Blocker says that she can "feel" Krueger's presence and insists that he's just outside. Sara tries to talk Lisa out of that belief when the power suddenly goes off. Freddy cut the wires over the fusebox with his glove knives.

Across the street, the group of vigilante parents arrive on the screen, spoiling Freddy's plans. He flees and gets away before anyone can see him.

Lt. Blocker pulls up in front of his house and sees all the parents and orders them to disperse. Blocker tells Sara that he's got to follow them and he tells Sara to stay with the girls.

The parents all return to the abandoned power plant to see if Krueger has returned. Blocker arrives a few minutes after the others get there. Blocker is talking with them, trying to reason with them when Fred steps out of the shadows. Blocker stops Deeks from killing Krueger.

Freddy taunts Blocker, saying that his daughters never really got to know him but that they'll like him better the next time. Blocker is stunned that Krueger would so brazenly admit that he's planning to go after the girls again. Deeks says they should kill him now and rid the town of his menace, and Blocker is beginning to agree.

Freddy laughs and says, "I am forever!"

Blocker picks up a can of gasoline and douses Freddy with it. "Pour it on, I'm thirsty!" says Krueger, tauntingly. "Ha! You missed a spot! Go ahead, light it! I dare ya', cop! Go ahead you pig! I'd rather burn than fade away!"

They throw a lighter on Freddy and he goes up like a torch. As he dies amidst the flames he proclaims, "I'll be back! I'm free! Free!" he shouts, never screaming out in pain as he dies.

"We're all in this together," states Blocker. "The rest of the town hears nothing!"

Blocker remembers what Lisa told him; that if they kill Krueger they'll only make it worse.

An interlude with Freddy. He looks up, breaking from the story of his death and resurrection to state, "That was then. This is now. Springwood's nightmares are just beginning!"

A mailman rings the doorbell and leaves a package in front of Lt. Blocker's house. Blocker opens the front door, goes outside and picks up the package. It's a green and red striped box. Freddy's hand with its finger-knives bursts from the package and slashes Blocker's face. Blocker suddenly sits up in bed, startled and breathing heavily from the shock of the dream's intensity. He's been having them ever since Fred Krueger was killed. His wife remarks, "Now that the real nightmare's over, you can handle a few bad dreams.

Blocker gets out of bed and walks over to a mirror where he notices four equidistant scratches on his face.

Lt. Blocker drops off his daughters at school. Merit, who almost never talks, turns to her father and, in a sing-song voice, says, "One, two I'm coming for you." He's startled.

When he reaches the police station, Blocker finds a letter waiting for him. When he opens it he finds scrawled red letters which form the words: I'M BURNING IN HELL, WISH YOU WERE HERE. Then the letter spontaneously ignites and vanishes like a piece of flash paper.

Gene tells Blocker that the FBI has decided to reopen the Fred Krueger case and investigate the murders. Blocker panics and admits to Gene that he killed Krueger. Gene supports his friend and says that he'll go to the old power station, remove the body and hide it.

When Blocker is out on patrol, he almost crashes when he believes that a panel truck is heading right for him. It looks just like a truck which had been junked at the power plant. He manages to get control of the car in time but still gets a little banged up, hitting his mouth on the steering wheel.

Blocker gets a report that a body has been found at the power plant. When he asks Gene what's going on, Stratton insists that he moved the body and it couldn't be Krueger.

Blocker insists on seeing the body. Stratton is reluctant but Blocker is insistent. Gene shows Blocker where he hid it, in the trunk of an old car in a junkyard. They pry open the trunk and find it empty. There are scratches on the inside of the trunk lid which look like they were made by knives.

Blocker goes to the dentist, who was one of those who participated in the execution, and tells him that they have to organize a meeting of everyone who was there. Then Blocker drives out to the power plant, expecting the worst. A body has been found all right, but it's not Krueger's. It's the body of Deeks, the prosecutor. He has four long bloody gouges in his chest.

At home that night, Tim Blocker is looking at his mouth in the mirror. He broke a tooth when he almost crashed earlier. He tells his wife, "It's all coming apart, Sara. The town. The people. Me."

Tim doesn't understand why Deeks would have returned to the power station. That night Blocker dreams that he's arrested for the murder of Fred Krueger and strapped into the electric chair while Freddy looks on and laughs.

The dreams are really getting Tim Blocker down. Lisa remarks that her sister, Merit, talks in her sleep and that her dreams seem to all be about Freddy. "Freddy, he's back, in my dreams and yours," says Merit in a strange, sing-song voice.

Tim Blocker decides that he's going to take his family away from Springwood. Sara thinks he's just overwrought, but he won't listen to her. He insists they pack so that they can get out of town right away. "Freddy's poisoned this place. He owns it," Tim states. Blocker goes out to advise all of the others who were there that night to leave Springwood as well.

When Tim Blocker arrives at the dentist's office where the others will be coming to have the meeting, the dentist says that he'll have his nurse take care of that tooth. Tim doesn't want to bother but the dentist insists it'll just take a few minutes to look at the chipped tooth.

While Blocker is sitting in the dentist's chair, Gene Stratton comes and talks to him. Tim feels like he's coming unglued because Stratton says he doesn't know anything about an FBI investigation or Krueger's body being missing from the junkyard.

The nurse prepares Lt. Blocker and gives him gas to knock him out. When he seems to start hallucinating from the gas, he's given a shot. Then Freddy appears and straps Tim into the chair. Freddy's hand doesn't have finger-knives on it this time—it has surgical drills and he uses them on Tim Blocker. "Now there's a smile every mother could love," chortles Freddy.

The dentist rushes into the room where the nurse summoned him. She's trying to revive him but Blocker seems to have had a heart attack in the chair. Tim Blocker is dead.

"Sweet dreams," says Freddy, as he walks away down a dimly lit hall. "Who's next? Maybe you? Or how about one of you?"

This story has little problems all through it. In the original **Nightmare On Elm Street,** Nancy Thompson's mother told her that Krueger was released because someone didn't sign a search warrant in the right place. That would have worked much better than saying that Fred wasn't read his rights at the time of arrest because where would the "evidence" of a verbal slipup be? If anything, the police would claim they did read Krueger his rights and who could prove otherwise? Certainly when Lt. Blocker filled out his report on the arrest he wouldn't boldly state "I failed to advise the accused of his rights under the Miranda ruling," so that's a pretty flimsy story element right there. And even if you wanted to accept it as it's handled at the trial, that slip would not have prevented the police from refiling charges since

Krueger was apprehended in the act of attacking Lisa and Merit Blocker. Freddy wasn't just picked up strolling through TOYS-R-US. It's obvious that no one thought to consult a lawyer on the legality of this element of the story. It comes across more like somebody based their assumptions on what they've seen in movies about how the law works.

Although Freddy kills the policeman outside Blocker's home, it's never referred to again. Did they find the body? Was there an investigation? Certainly the death of a policeman guarding Blocker's home from Freddy Krueger would have stirred up a lot of trouble for those trying to keep Freddy's execution a secret. Or are we to believe that Lou is still out there in the bushes fertilizing the roses?

The death of Fred Krueger is handled to insure that he doesn't receive even a modicum of human sympathy and to insure that we never once think badly of his executioners. How does Freddy know he'll return from the dead? His every action during the time he's being torched indicates that he's looking forward to it. Are we to believe that Freddy is beyond pain? If Freddy isn't afraid to die, then why would he have cared whether he was caught and sent to the electric chair? If he looked forward to death, which is what this scene suggests, then why would he seek vengeance on those who murdered him since they were actually doing him a favor? Even as he dies, Freddy calls out triumphantly, "I'm free! I'm free!" Why kill those who "freed" him? If he wanted to go after them because he'd been shackled and imprisoned, that would seem more logical. To use the explanation that Freddy's reasoning is beyond understanding because he's insane is a cop-out because insane people have their own peculiar logic, not none at all. Freddy is consistently portrayed as someone who is cunning and intelligent in his criminal insanity. Everything he does has a point.

In the first of the **Nightmare On Elm Street** movies, Fred seems to have a fear of flames as he screams when Nancy Thompson sets him on fire during their fight in the basement. One can believe that these screams come from his memory of his own grisly murder. Why cry out when set on fire in his ghostly form but not in his human form? By not having Freddy scream in agony when he's murdered, it removes all chance of us feeling that this is as horrible as anything Krueger himself has done. It removes the horror which should and must always be directed at the lynchmob mentality that believes it is justified in taking the law into their own hands and ganging up on someone. The reason they feel they have to kill Freddy themselves is much too contrived since on the face of it Krueger never could have realistically escaped paying for his crimes. Had he been convicted and then released from prison after 5 to 7 years, that would have been much more believable. But since the first film postulated Krueger being released on a technicality, that technicality should have been researched with someone who had the knowledge to make it believable. As it stands, it's just dumb television.

And where was Nancy Thompson's father, Donald Thompson, during all this. In **A Nightmare On Elm Street 3: Dream Warriors,** Donald (played by John Saxon in both his film appearances in the series) claims that he's the one who torched Freddy. In "No More Mr. Nice Guy" it's Lt. Tim Blocker who does the deed. Did Donald just mean it figuratively that he killed Freddy because he was part of the mob? Wasn't he a policeman yet then? Blocker is the only policeman on the scene when Freddy's torched. At first I thought that the policeman in "No More Mr. Nice Guy" was supposed to be Donald Thompson. Making him a different character just so that he can be killed off at the end creates a huge continuity problem.

While this origin of the deathless, restless spirit of Freddy Krueger had all of the elements which could have made it a superior piece of intelligent horror, it's reduced to it's most superficial elements. Ultimately, this is a very poorly thought out and structured story. By the time it's over we feel like we've seen it all before rather than experiencing the power that an origin story ordinarily carries with it. The writing in this script is not very good and only those elements common to the **Nightmare On Elm Street** series are interesting (the nursery rhyme, Freddy invading dreams), but they are used exactly as they have been before and attempt to prop up the anemic story which surrounds them.

Wes Craven's original vision was powerful from beginning to end. This one has a beginning, a middle and an end but only the opening moments in the courtroom contain any elements of tension and atmosphere. We can *feel* what's happening in there and sense the menace which Krueger radiates from his glass booth even though we don't see his face. Would that the rest of the episode could have maintained this style and sense of drama.



FREDDY

WHO IS FREDDY KRUEGER?

"Freddy Krueger represents a pure evil that's directed against the pristine element of humanity, which is children. He just hates that element of youth, vigor and innocence — and enjoys destroying it!"

This is how Wes Craven describes the monster who stalked so effectively through **A Nightmare on Elm Street**. Released (appropriately enough) in 1984, the film unleashed the most original movie monster to appear since Universal introduced the definitive screen versions of Dracula and Frankenstein, as well as serving up their original contributions to the horror genre — The Wolfman and The Mummy. A lot of monsters have slithered and slimed their way across the screen since the '30s and '40s, but not many have achieved the startling mythic proportions of that vengeful, fire-scarred spirit, Freddy Krueger.

How does a character of such frightening originality come to be? As writer/director Craven explains, it started with the story and then the monster grew as one idea meshed with another.

"He was always the old man with the rumpled, dirty clothes and fire-scarred face," Craven explains. "Part of it was pure analysis of the most popular horror films. They featured characters whose face you could not see clearly. In **Halloween** and then with Jason (in the **Friday the Thirteenth** series) the terrors were usually firmly ensconced, so Freddy's burnt face was itself a mask.

"The other thing was the choice of weapon. I started with a standard butcher knife and then decided, 'Well, I can't do that. Everybody's done that!' For awhile he had a sickle, and then somewhere in the third or fourth draft of the script, I hit upon the glove with knives affixed to it. That image was the most powerful and terrifying."

But to bring an idea to life, one needs the right actor. Thus began the most difficult aspect of making **A Nightmare on Elm Street**: the search for the perfect Freddy Krueger!

"I looked at hundreds of guys and a lot of old men. I wanted somebody that was very agile. I learned from making films like **The Hills Have Eyes** that it wasn't the bigness of the villain that paid off, it was the evil he was able to transmit as an actor. I wanted somebody who was an actor rather than a stuntman, somebody who could convey a sense of evil and who was very enthusiastic about it. While there were a lot of actors who would take a role to play somebody very evil, they would do it with reservations. So I looked for somebody who was really enthusiastic about getting into an evil state. You really have to get malicious and malevolent and a lot of actors just don't want to get there; their heart isn't in it. You have to find somebody who is comfortable with that idea and isn't threatened by it; he knows it isn't him, but can go there. Robert Englund filled the bill after we found him quite late in the casting.

"His delight with it is that he had been playing nebishes and good guys and was looking forward to playing somebody older and evil." Previously Englund had been most recognized for his portrait of the shy, harmless alien Willie, on the tv series **V**.

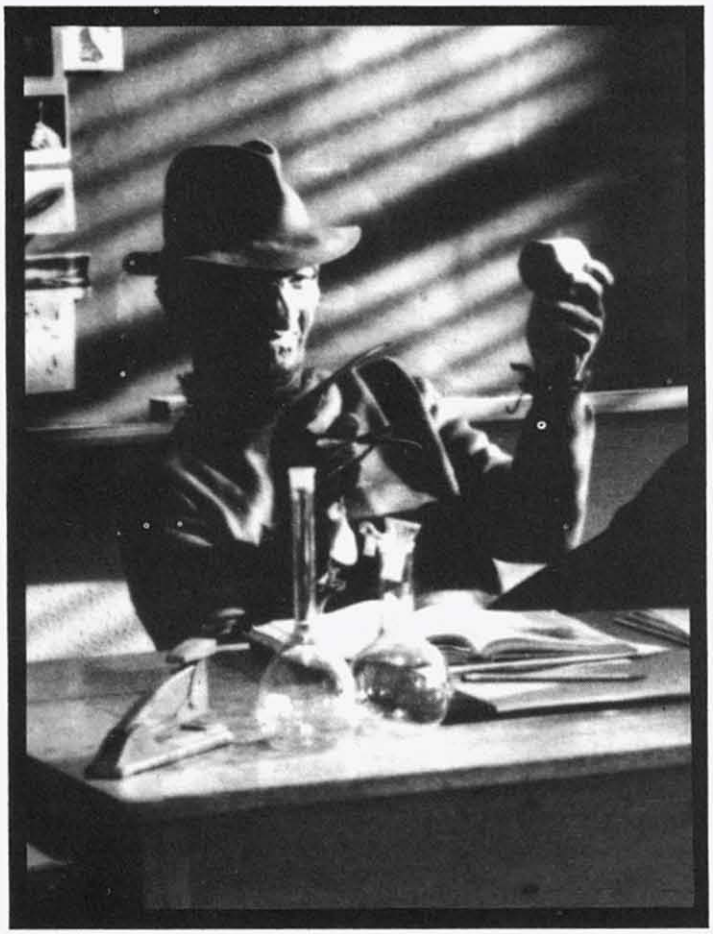
Freddy is, of course (for those of you who've forgotten or else were so frightened you tried to blot him out of your mind), a ghost. He was a child killer who was tracked down to his lair in an old warehouse and burned alive when the place was set afire. But evil can sometimes have a life of its own. Years later the image of Freddy begins haunting the dreams, as well as the reality, of the children of the adults who slew him.

"Now that he is in the boundless realm of dreams and non-corporeal existence, he has enormous power," Craven explains. "In a sense, Freddy stands for the worst of parenthood and adulthood — the dirty old man, the nasty father and the adult who wants children to die rather than help them prosper. He's the boogey man and the worst fear of children — the adult that's

out to get them. He's a very primal figure, sort of like Kronos devouring his children — that evil, twisted, perverted father figure that wants to destroy and is able to get them at their most vulnerable moment, which is when they're asleep!"

Wes Craven created Freddy Krueger. And yet he was not involved in how his brainchild was handled in Freddy's second outing, **A Nightmare on Elm Street — Part 2**. Craven is candid regarding what befell his monster while he was outside of his control.

The monster-maker states, "Frankly, I didn't care for it that much. It was well-directed, but I didn't like the story. That was why I didn't direct it. I didn't have time to write it, and when I asked to see the script, I made known that I thought it should be changed. They decided to go ahead and do it the way it was and I found it quite laughable.



"I didn't understand what the hell a lot of the scenes meant. They seemed to be thrown in for effect but didn't come out of the fabric of the story. The canary diving around the living room while the stove is leaking seemed laughable to me!

"Another mistake was that Freddy wasn't around much and he was somehow mixed up with the lead character. That was a terrible dramatic mistake! You can't have a clear-cut confrontation with evil if they're the same person. You start out identifying with this guy as the lead and then have to make an awkward transition over to the girl as the person you identify with because she becomes the heroine who's trying to straighten everything out. You have to let the audience know who they're rooting for and not make them switch horses in mid-stream. That was one of the big flaws in the movie, plus a lot of ridiculous scenes were thrown in with no coherent reason for being there."

Craven explains that the opening sequence in **Nightmare 2** was something he refused to do at the closing of the original picture.

"It's funny, but the producer really wanted me to have Freddy at the steering wheel in the car at the end of **Nightmare 1**. I refused because the main character has beaten him. If she gets taken off in the car, at least her boyfriend is going to be at the wheel, or nobody's driving. He wanted that scene so much that he went out and did it as the first scene in the second film. That's why it was there! He loved that image of Freddy at the wheel, but I thought it was kind of ridiculous. There's lots of scenes like that, such as the flagellation scene of the gym teacher in the shower which is bizarre and strange but has nothing to do with anything."

The difference between the first two pictures is simple. Wes Craven created the characters in the first. In the second, other hands *interpreted* those characters without understanding them.

"They didn't understand what it was about," Craven states, " but they were totally convinced that they did. When somebody thinks they're on the right track and you think they're totally off, there's nothing you can do. They were convinced that **Nightmare 2** was a better picture and they cite reviews and boxoffice to back them up.

"There were a couple of interesting things in it, though," Craven admits, "like the scene where he came in on his little sister and went back to being himself, which I thought was scary and satisfying. But most of it was idiotic. I'm surprised it did as well as it did, but I suspect people were going to see a good one like the first one."

A TALK WITH FRED KRUEGER

Although Fred Krueger, the strange recluse who was arrested for the string of twenty child murders which shocked Springwood, has disappeared since his release from jail on a technicality, no one else has ever been arrested for the crime. Suspicions remain high that Krueger was indeed the killer, and in the wake of his vanishing and the inability of the authorities to either turn up or pursue any new leads, the crimes remain unsolved to this day. The disappearance of the suspect after his release fuels suspicions that he fled, and the fact that the murders ceased after his capture tend to support the widely-held opinion that Fred Krueger was indeed the brutal killer.

The following interview with Fred Krueger was made by his court-appointed defense attorney and was leaked subsequent to Krueger's release. When the following document was made public, his attorney first denied it and then quickly closed his practice and moved out of state. This interview makes it clear that Krueger was a menace to any sane society, whether he was guilty of the murders or not.

—James Van Hise

Q: IN ORDER TO PREPARE YOUR DEFENSE, YOU MUST BE COMPLETELY FRANK WITH ME. MY JOB IS TO DEFEND YOU AND IF I DO THAT JOB SUCCESSFULLY, YOU'LL BE FREE. IT'S UP TO THE OTHER SIDE TO PROVE THAT YOU SHOULDN'T BE FREE. WHICHEVER ONE OF US DOES OUR JOB BETTER, WINS. NOW, MR. KRUEGER . . .
Freddy.

Q: WHAT?
I like to be called Freddy. I want people to get to know me better so that I can get close to them. So they should call me Freddy. I tell that to all my friends.

Q: I HOPE WE CAN BE FRIENDS, UH, FREDDY.
I suppose, but I relate better to young people.

Q: WELL, I'M NOT THAT OLD, FREDDY.
Bet you haven't ridden a tricycle in years.

Q: NO, I SUPPOSE NOT. NOW, TO GET DOWN TO BASICS HERE. YOU HAVE NO PRIOR ARRESTS.
I've always been . . . careful.

Q: HAVE YOU LIVED IN SPRINGWOOD ALL YOU LIFE?
I was born here. If they have their way, I'll die here, real soon.

Q: NOT IF WE'RE LUCKY.
I've always been lucky.

Q: I SUPPOSE WE'D BETTER DEAL WITH YOUR ARREST. THE POLICE ALLEGE THAT YOU WERE APPREHENDED IN THE ACT OF ATTACKING LISA AND MERIT BLOCKER.
It was a misunderstanding. I was just trying to get to know them better. I wanted them to call me Freddy. I like all the kids to call me Freddy. They're nice girls. Have you seen how long their hair is? So many young girls have long hair. You see them walking down the street and you just want to reach out and touch it. Have you ever noticed how smooth the hair of children is? It's extra soft, like cornsilk. When you see it you want to feel the smoothness of the hair against your face and in your hands. Some children can be very friendly when you explain what you want. Lisa and Merit just didn't understand. They didn't give me a chance to get to know them better. Then their cop father came along and interfered. He didn't understand at all. You have to feel the hair against your skin to understand.

Q: BUT YOU DIDN'T TRY TO HURT THEM?
They're alive, aren't they?

Q: THAT'S NOT WHAT I ASKED.
I just wanted to get to know them better. Haven't you ever seen anyone you wanted to get to know better? Someone, who when you looked at them you could feel a yearning, a longing building in you that you knew would be satisfied if you could just . . . touch them?

Q: DO YOU LIKE TO TOUCH YOUNG GIRLS?
I like things that are smooth, and unspoiled. Doesn't everybody?

Q: BUT HAVE YOU EVER TOUCHED A YOUNG GIRL IN A MANNER THAT WOULD BE DEEMED ILLEGAL?
Arresting me was illegal. They never even read me my rights!

Q: WHAT? ARE YOU CERTAIN?
I was there, wasn't I?

: I'LL LOOK INTO THAT. IF I CAN PROVE IT . . .

You think the cop would put it in his report, "Oh, yeah, I was so busy beating up Fred Krueger that I forgot to read him his rights!" Sure.

Q: BE ASSURED THAT I'LL DEFINITELY PURSUE THIS LINE OF INQUIRY WITH THE AUTHORITIES.

With that promise and a 25-cent stamp I can win the Publisher's Clearinghouse Sweepstakes.

Q: HOW LONG HAVE YOU BEEN AWARE OF THE STRING OF CHILD MURDERS IN SPRINGWOOD?

It was in all the papers, just like World War Two.

Q: DID YOU KNOW ANY OF THE CHILDREN WHO WERE KILLED?

I'd seen them around. It's a small town. You see a lot of people, and sometimes people see you. That doesn't mean that I walked up to them when no one was looking, took them in my van, drove back to the boiler room and slowly cut them up so that I could watch them die as they bled to death and then burned their bodies in my boiler. It doesn't mean that I stalked kids on Halloween when there were so many out wandering around that I could pick and choose. It doesn't' mean that I went after kids who were between six and eight because I could carry them under one arm and keep them quiet real easy, or that I could hold them with one hand while I tied them up with the other. It doesn't mean that maybe I'd bring home more than one at once so that one could see what I did to the other one so that they'd *know* what was coming and I could watch it in their eyes! Innocent! They weren't innocent very long, not when they squirmed and twisted under the blade and made noises like lambs being slaughtered! Have you ever seen a lamb being slaughtered? You can cut their throat and they keep on running and running, the blood gushing out and splashing everywhere until they just fall over! Then they lie there, looking up at you like they can't believe it's happening, and when they do believe it, it doesn't matter! What are kids, anyway? That's what they call baby goats. Kids. There's whole herds of them around. An endless supply. Who's gonna miss a few here and there? What's the big deal? There's plenty more where they came from — enough to keep a man busy his whole life, if that's what he was into. Not that I'm saying I am. You asked me a question and I just *speculated* on what it might be all about. I got a real vivid imagination. Maybe I'm a poet and don't know it but my feet show it 'cause they're *longfellows* !

Q: WHAT DO YOU THINK OF THE STRING OF MURDERS?

Somebody's having a good time.

Q: WHAT DO YOU MEAN, A GOOD TIME?

Anyone who does something like that over and over again isn't doing it to make someone else feel bad, he's doing it to make himself feel good.

Q: HOW CAN MURDER MAKE SOMEONE FEEL GOOD?

Because *death* is the ultimate rush! It's better than sex! And it's wetter than sex! When you kill someone you can keep your clothes on, and so can the person you kill. You just slash a few holes in them to let in some more air! Once blood starts flowing it just keeps coming and coming. It's not like an orgasm where you go, "Oops, it came and went! Where'd it go? It was just here and now I can't find it!" When death comes, it stays and stays and stays. Once you turn on death, it stays turned on! I *imagine* that if I were to stab someone that I could feel their power, their energy, *flow* into me! I would become more as they became less!

Q: THEN YOU DON'T THINK DEATH IS TERRIBLE?

It's beautiful! It's like kissing eternity! Imagine what it would be like if you could hold your mouth over someone else's as they're breathing their last and feel their final gasp *rush* into you! To feel their tight little body relax and slump into lifelessness while your head buzzed until you felt like it was going to explode! What could compare with that? Wouldn't you want to experience it as often as you could? That's why I said that *somebody's* having a good time. When somebody does something they like, or finds something that they're really good at, they

keep it up. Only someone who's kissed death can know how pitiful normal human concerns are. Who knows, maybe Death might even want to keep them around to keep up the good work. Maybe Death came to him, this killer, *whomever* he is, and told him that when death finally takes him, that he'll become more than he ever was, that he'll become an agent of death sent to harvest souls.

Q: DO YOU BELIEVE THAT IS POSSIBLE?

People believe in a lot more with a lot less to back it up. It's a good way to kill time, anyway.

Q: HOW DO YOU KILL TIME IN HERE, WHILE YOU'RE INCARCERATED?

Don't use those bullshit words! You mean locked up! In chains! I hate them for that! I can't stand being in a cage, chained up like a beast! If the Reaper himself came in they wouldn't do that to him! They'd be down on their knees to kiss his ass! Who do these people think they are to chain me up? To throw me in a stinking cell with the human refuse they have down there!

Q: BUT AREN'T YOU STILL IN SOLITARY CONFINEMENT?

Yeah, but I can *hear* them out there! I hear what they're saying. You know what they call me? A baby raper! I couldn't care less about doing anything like that! But they know just what they're told and if they could they'd stab me through the skull with a screwdriver! But I'd still surprise them. Surprise 'em all right.

Q: WHAT DO YOU THINK ABOUT WHEN YOU'RE IN YOUR CELL?

What would you think about? I think about getting out. I think about . . . if you were inside, wouldn't *you* think about getting the people who put you there? Think about cutting them up, making them sorry they got in your way? I think about the same things anyone would. Getting out. Getting revenge. Getting on with my life.

Q: BUT REVENGE CAN JUST GET YOU IN MORE TROUBLE.

Only if you're caught.

Q: YOU'RE HERE BECAUSE YOU WERE CAUGHT.

I try not to make the same mistakes twice.

Q: DO YOU REGARD YOURSELF AS DANGEROUS?

I'm Freddy. Friendly Freddy. How could I be dangerous? I'm just into cruising for a good time like anyone else.

Saturday night at the movies, who cares what picture you see, when you're slicing up your baby in the last row of the balcony!

Just kidding. I'm such a *kidder*.

INTERVIEW WITH ROBERT ENGLUND

BY BILL WARREN

In the course of just a few years, Robert Englund has carved out a place for himself as one of Hollywood's busiest actors, working alongside such stars as Henry Fonda, Arnold Schwarzenegger, Charles Bronson and Jeff Bridges. He's also built a reputation as the man behind the mask of one of Hollywood's most notorious screen menaces — Freddy Krueger.

Raised in Southern California, Englund first became interested in acting at age 12, when he enrolled in a children's theatre program at California State University. After appearing in numerous productions, including "Peter Pan," "Hansel and Gretel" and "Pinocchio," he knew that he wanted to be an actor. By the time he entered high school, he had taken every drama class available and won ten acting awards in the teenage drama workshop at Cal State. By the ninth grade he was made a teacher's assistant.

After graduating from high school, Englund continued to study acting at Cal State Northridge and UCLA and was eventually accepted at the Royal Academy of Dramatic art. He enrolled in their American school in Rochester, Michigan, where he studied on scholarship during the day and at night appeared at the Meadowbrook Theatre, one of the longest running and most prestigious repertory theatres in the country.

From there, Englund received what he considers his first big break, appearing in the Cleveland company production of "Godspell" in 1972. He followed that with more appearances in other regional theatre productions around the country. By the time he was 25, he had played every clown from Shakespeare's plays.

It was while working again in Detroit that Englund was led eventually to Hollywood. A student who had admired his work introduced him to the art director of the film ***Badlands,*** *which was about to go into production. With the recommendation of the student, Englund went to Los Angeles to audition for the film. He didn't get the part, but he decided to stay on.*

Not long after he was cast in his first feature film, ***Buster and Billie,*** *in which he played a sidekick to Jan Michael Vincent and Pamela Sue Martin. Soon after he was cast with Arnold Schwarzenegger, Jeff Bridges and Sally Field in* ***Stay Hungry*** *and with Henry Fonda in* ***The Last of the Cowboys.*** *His other film appearances include* ***A Star Is Born***, ***Hustle***, ***Big Wednesday***, ***Bloodbrothers*** *and* ***St. Ives.***

Englund also found time to appear in many critically acclaimed television films, including ***Hobson's Choice***, ***I Want To Live***, ***Young Joe: The Forgotton Kennedy*** *and* ***The Fighter.*** *He appeared as the popular character Willie in the mini-series* ***V*** *and went on to appear in the series. By the time he filmed the series, he had already appeared in* ***A Nightmare On Elm Street*** *in 1984, and nothing was ever the same after that.*

The following interview took place at the time that ***A Nightmare On Elm Street Part 4: The Dream Master*** *was in production.*

Q: HOW DOES ONE KEEP ONESELF FRESH DOING THE SAME ROLE MANY TIMES?

I don't feel real fresh today because this has been a real "Hell Week." But, a combination of the make-up process, a new script, security with the role now — that I sort of can't make a mistake, I rather own it — so I tend to get my way a little bit, or at least I get to show my way. So I just get to show an interpretation of a scene or a choice to be made, and all of those things represent challenges. And then whatever the new discipline is with any new effects that we're using. That keeps you on your toes pretty much. There's that sort of challenge that the process is making. The more I act and the more I work in this town, the more I respect that — sometimes more than the finished products. I'll know if I got a great take at the end of the day and saved the company $50,000 because they were losing the light, or they only had one stained glass window to break, and I did everything perfect, was on my marks and didn't move my

eye out of a certain light so that a matched shot could be dropped in later. And you know, you get a certain challenge from that and a certain self-respect from that and that's sort of what I'm operating on now. It's mainly living up to the technical demands of the role because the last two weeks have been almost entirely effects work.

Q: BETWEEN THIS AND THE PREVIOUS NIGHTMARE, YOU'VE DIRECTED A PICTURE. HAS THAT AFFECTED YOUR PERFORMANCE IN THIS FILM?

Well, I've had to bite my tongue a couple of times, but I respect Renny Harlin so much; he's the director of **Nightmare 4**, a vastly superior filmmaker than I am. It's just occasionally I'm privy to several conversations going on the set, and [knowing] the needs of an actor, or perhaps my needs or the needs of a cameraman, I can solve things a little more efficiently and I'll put in my two cents worth that way. But, no, I have to learn to enjoy the luxury of not knowing all the gossip of any given shot, something I think some superstars forget when they get in positions of power. You need that luxury to immerse yourself just in the acting and taking advantage of those accidents that you can exploit on the set that are new and fresh, *not* being conscious of where every light is and all that stuff. It's tricky, in these films especially because of all the technical demands. I've had to allow myself to be pampered a little bit, again, as an actor, which can be fun and there's a reason for that. And there's a reason for stand-ins — it's not because you're a star, it's to keep the performance fresh, so you don't improve your close-up too much in the four hours it takes somebody to light it. So I had to kind of allow myself *just* to be an actor again. But, that was really only about the first week.

Q: HOW DID YOU GET THIS PART IN THE FIRST PLACE? YOU DESCRIBED YOURSELF AS, "LIKE THE GUY YOU WENT TO HIGH SCHOOL WITH."

It was strange. Annette Benson, who discovered Nicholas Cage, is probably the best casting director of young talents in Hollywood. Annette had seen me test for every single role in a film called **National Lampoon's Class Reunion**. And I thought I was going to, at the very least, get a bone tossed to me in that. Thank God I didn't; that movie turned out to be dreadful. But, at that time, I loved the script and I was sure I was going to get a small part, at the very least. But I didn't. I think Annette figured that not only did she owe me one, but she'd seen every trick I have up my sleeve. So when they got around to doing **Nightmare**, she brought me in. She knew I had some stuff. I think they wanted a big, giant man originally, but she talked Wes (Craven, director of **Nightmare I**) into seeing me. I was in my "punk" stage then, and I penciled circles under my eyes. I've said this before, but I'm a bit of a motor mouth, but I just kept real quiet and kind of stared down Wes and let him tell the whole story, his vision of the movie, and I got the part.

Q: WHAT DO YOU THINK IS THE APPEAL OF FREDDY KRUEGER AND THE NIGHTMARE FILMS?

I think it's multiple. I think originally Freddy captured a certain audience, a kind of punk sensibility. Freddy's subversive and anarchistic. I mean, where does he dwell? On Elm Street. You can't get much more bourgeois, middle-class, white Anglo-Saxon Protestant than Elm Street. As I recollect, it's the street where Dick and Jane used to live — you know, in the old primers that every American kid has to learn how to read with. And I don't know if that's any accident; I think that's Wes Craven's sort of subtle innuendo there. Perhaps it is a little political. You know, "all you people behind your white picket fence, or your Cuisinarts and your Volvos, you can't really escape the evil in the world and the kids know it." And that's why they're manifesting, in all the different ways they are, whether it's punk rock or shopping malls or crack or break dancing or whatever. I think that might have been why [a film] that had no advertising budget whatsoever was a total, grassroots hit phenomenon. Now, there're also a lot of people who just like Freddy as kind of a logo. You know, the sort of "dormitory wall" syndrome — the poster of Freddy on the dormitory wall. And I think that's just because of the look of Freddy — you know, the slouch hat, the burn and evil incarnate. You know where Freddy stands. And there's another part of the audience that likes the wisecracks, the sense of humor. All of those elements together, combined with the cheap thrills, and the reality and illu-



sion aspect of the films. But perhaps the single biggest hook, or gimmick, to the **Nightmare** films is the dream, the actual dream sequence — when are we in a dream, when are we in reality. I think that there's probably a very subtle **Twilight Zone** mood that permeates the whole movie and the audience is kept on the edge of their chairs like that. They never quite know when they're in real time or fantasy time. If I had to really put all my eggs in one basket, I'd say that's the real reason. You know, without being humble pie about my contribution, I think that's really the true gimmick to the films that keeps people attentive and alert.

Q: CHUCK RUSSELL SAID HE FELT THAT ANYTHING HE EVER DID AFTER NIGHTMARE 3 WOULD ALMOST BE A LETDOWN BECAUSE OF THE BASIC IDEA THAT YOU CAN DO LITERALLY ANYTHING IN THESE FILMS.

And what you do when you can do anything is you also get to show your chops as a creative person. We have Mick and C.J. Strawn doing our sets. Among other things, they've done **Repo Man** and **Sid and Nancy**. They're about as good as you can get without spending a billion dollars, and they had so much fun mutating the sets in the fantasy realm in terms of size and perspective and hiding things in the paint and the furniture and the scale of things. It's really amazing.

Q: IT SEEMS TO ME THAT THIS MIGHT GIVE AN ACTOR APPRECIATION OF THE PEOPLE WHO'VE DONE THIS SORT OF THING IN THE PAST A LOT, LIKE BORIS KARLOFF OR LON CHANEY JR.

Well, yeah. I was weaned on the big ***Life*** picture history of motion pictures and of course there was a great little chapter on Lon Chaney in that that I read as a very young child. The ideas that he made the first contacts out of egg yolks, eggshells for blindness over his real eyeballs and all that, almost masochistic in his exploration of the boundaries of make-up. As far as I'm concerned, I guess John Hurt should get *the* award for **Elephant Man**. What he went through must have been . . . I can only barely fathom what that must have been like because he was in a full body make-up a couple of times, too. I'm into my second month of the make-up as we speak and I'm not in the greatest of moods because I have to psych myself up — there was a vicious rumor circulating around the donuts this morning that I'm going to have to work tomorrow, which is a Saturday. I'm just hoping that that will be my stunt double because I'm thrashed. I woke up this morning and my eye was literally stuck shut.

Q: YOU TOLD A VERY FUNNY STORY ABOUT YOURSELF AND THE MIRROR IN THE FREDDY MAKE-UP.

It's hard to tell that story for the lay public without really describing what a 'honey wagon' is. Aside from it being most sensi-normal Joe Citizens' idea of something glamorous. It's these dreadful little boxes that they make actors live in on locations and use for your wardrobe and stuff. If you've ever tried to go to the bathroom in one, you know how ludicrous they are. But I managed to catch 40 winks one night on **Nightmare I** on a cot opposite my make-up mirror, just surrounded by make-up lights on a dimmer, and it was that hour before dawn. In the case of **Nightmare on Elm Street Part I** we were worried about not losing the night, because most of it was shot at night. We were waiting to get this shot with Heather Langenkamp, who played Nancy, and myself. They let me go back to my dressing room and take a nap and I was in Freddy drag, full Freddy drag. We rolled up a towel very tight, kind of like an Oriental army mat pillow, and put it underneath the Freddy head so that I wouldn't ruin the make-up, and I slept on my back, which is not normal for me. In this strange half-light of early dawn — hour of the wolf I think is what they call it — I heard a "bang, bang, bang" on the door. "Mr. Englund, we're ready for you." I sat up with that stale morning-mouth breath that you have in the morning, and I looked in the strange light and there, opposite me, sitting up in the make-up area, was this old, bald, scarred man. I had been asleep and had forgotten I was in the make-up. Needless to say, I never wore that underwear again. Because I was not completely awake, the scare also affected me in a kind of a subconscious dream state, too. And when I looked, it wasn't me, it wasn't Robert; it was this sort of a poor excuse for Klaus Kinski. It was real strange. It's the only time I've ever done anything like that, but it's a true story. A lot of it had to do with that eerie light, too, coming in the windows.

Q: ON V YOU PLAYED A FRIENDLY LIZARD. DO YOU REMEMBER WEARING HEAVY MAKE-UP IN THAT?

Yeah. When they activated the make-up and effects scene over at Warner Brothers, these guys probably hadn't done a make-up since **The Invisible Man**. I had a couple of guys there who I think worked for Rommell. But they had this incredible shop over there, so they activated the make-up/effects lab over there — and they were playing with us! They dipped me with plaster of Paris from head to toe! You know, I still find some of that in my bed. They did molds of every inch of me, every orifice, because I had to have — the resistance fighters captured my character, a couple of them were doctors and they gave me an allergy test to find out what they could use to kill the lizard people. And there's a shot of me, my whole dorsal side naked, with lizard skin all peeled open on me like a dissection. So I had to have my own skin molded, then I had to have this paper-thin foam latex prophylactic thing — that's the only way I can describe it — lizard skin put on me. And then that was completely covered with the mold of my own real true skin, which was my fake human skin. That was strange. That was a rare day.

Q: WHAT ARE YOU DOING BESIDES FREDDY THESE DAYS?

This is my Freddy year. I'm going into the series after this and I'm not going to do much else except go to a couple of premieres of my movie and try to get my butt to Europe for some science fiction/horror festivals promoting both my movie and the Freddy movies. I might lay Freddy to rest by the end of this year. Maybe option a couple of things. There's been some talk about another series for me as Robert Englund, so we'll have to see. I may just take some time off and then come back and just freelance.

Q: HOW LONG DOES IT TAKE TO TAKE THE MAKE-UP OFF YOU?

Ah. The make-up coming off. Well, you know, it's more a question of whether I'm working the next day. If I take the make-up off, to make a last call, which is what we have in America as "getting drunk before two a.m." in this uncivilized part of the world and then the second assistant director beats on my dressing room door and informs me that, in fact, I don't have the next day off, but have to be up at the crack of dawn with the make-up back on, then I've ruined my skin. It's raw and I'm putting glue on raw skin. So, I try to be disciplined and not tear the make-up off. And when I do it correctly, it takes about 45 minutes to an hour.

Q: DO YOU HAVE ANYBODY TO HELP YOU TAKE IT OFF?

Big Howard — notorious Russian make-up man.

Q: ANY OTHER HORROR FILMS IN YOUR CAREER THAN THE NIGHTMARE SERIES?

A science fiction film called **Galaxy of Terror**. And also a movie that, in fact, one time I owned called **Dead and Buried** which was a terrific little script that was somehow ruined. But we killed poor old Jack Albertson from **Chico and the Man**. We worked him so hard up in Mendocino that we buried him. But yeah, those are the two other films of the genre that I've been involved with. Everything else has been real straight work — mostly television and tv movies and a lot of early features in the '70s that I worked in where I sidekicked a lot as a normal, Southern, homely boy — not this homely!

Q: WHEN THE MAKE-UP IS OFF, LIKE YOU SAID, YOU LOOK LIKE EVERYBODY'S BEST FRIEND FROM HIGH SCHOOL.

Yeah. I look sort of like Danny Kaye on speed. A little Nick Adams. A little Danny Kaye. I've been compared to Harpo Marx. Actually, Craig Wassan signs a lot of autographs for me because people think he's me. But I'm taller. He has more hair, but I'm bigger.



$14.95/$19.95 CANADA